THE INLAND PRINTER

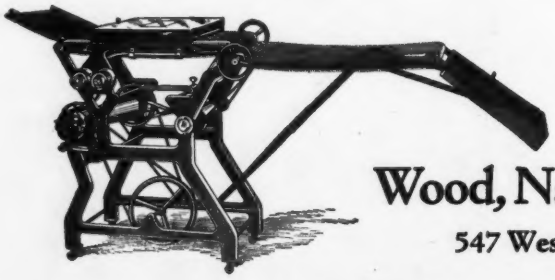
The Leading
Business and Technical Journal of the World
in the Printing and Allied Industries

Volume 78 JANUARY, 1927 Number 4

What is VIRKOTYPING?

VIRKOTYPING is raised-letter printing. In appearance it resembles the work of copper-plate engraver or steel-die embosser, but it is neither engraving nor embossing. It is essentially a *printing* process for printers.

Virkotyping is easy to do. Virkotype equipment is inexpensive and easily installed. Vast new sales possibilities are opening up for printers who are equipped to do Virkotyping. May we tell you more about it?



Wood, Nathan & Virkus Co.

547 West 23rd Street, New York

VIRKOTYPE

Distributors of Butler Brands

J. W. Butler Paper Company
Chicago
Standard Paper Company
Milwaukee
McClellan Paper Company
Minneapolis
McClellan Paper Company
St. Paul
McClellan Paper Company
Duluth
Butler Paper Company
Detroit
Central Michigan Paper Co.
Grand Rapids
Butler Paper Company, Inc.
New York
Mississippi Valley Paper Co.
St. Louis
Missouri-Interstate Paper Co.
Kansas City
Southwestern Paper Company
Dallas
Southwestern Paper Company
Fort Worth
Southwestern Paper Company
Houston
Butler Paper Company
Denver
Sierra Paper Company
Los Angeles
Pacific Coast Paper Company
San Francisco
Pacific Coast Paper Company
Fresno
Mutual Paper Corporation
Seattle
Butler American Paper Company
New York
Patten Company, Ltd.
Honolulu, T. H.

Winner!

on BUTLER FORTY-FOLD



At the D. M. A. A. Convention held in Detroit this handsome Sundstrand broadside received the Cleveland Folding Machine Company award for the best piece of printed sales literature used during 1926. *It was printed on Forty-Fold* on which type, heavy solids, reproduction in line and halftone, in both black and color, were all admirably printed. A beautiful folding job was assured when Forty-Fold was chosen.

Butler Forty-Fold

is the highest type of printing—folding enameled paper, held in high regard by printers and advertisers and ideal for broadsides, folders, catalogues, house organs, and all jobs calling for a fine coated paper that will stand hard service. Ask for samples—plain or printed.

Butler Paper

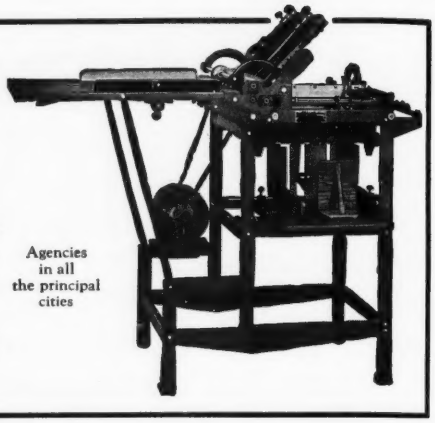
The LIBERTY

The Printers' Barometer

The LIBERTY is the acknowledged leader in establishing sizes and roll formations in the Folder field. Why not keep your plant two years in advance with LIBERTY EQUIPMENT?

The Liberty Folder Company, *Sidney, Ohio*

(ORIGINATORS OF SIMPLE FOLDERS)



Agencies in all the principal cities



Panameric Hand Miterer

New Low Priced

H. B. ROUSE & CO.
2214-16 WARD ST., CHICAGO

THE INLAND PRINTER

Volume 78, No. 4 January, 1927

HARRY HILLMAN, *Editor-in-Chief* · MARTIN HEIR, *Associate Editor*

Published Monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET ~ CHICAGO, U. S. A.

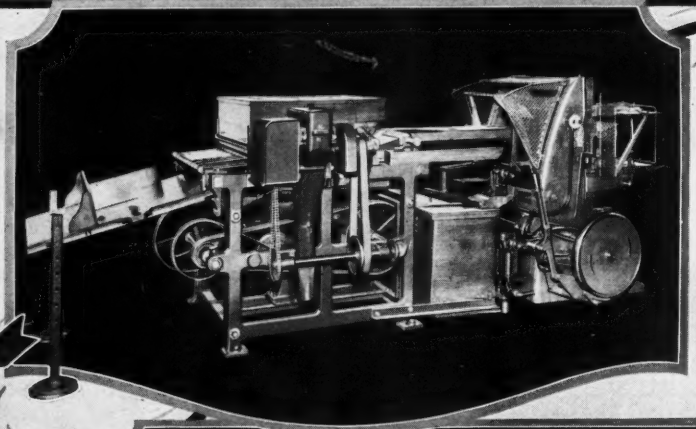
New York Advertising Office: 41 Park Row

TERMS: United States, $4 a year in advance; single copy, 40c. Canada, $4.50; single copy, 45c. Foreign, $5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879

High Speed Bronzing

BRONZES AND CLEANS SHEET IN ONE OPERATION



ADVANTAGES

1. Portable—can be used with different press units.
2. Delivery driven from bronzer—independent of press, easily removed—no timing of bronzer necessary.
3. Economical in use of bronze. Low operating cost—no trained help required.

DIRECT CONNECTION WITH PRESS—now used with Miehle and Babcock Flat Bed, Miehle Vertical, Miller High Speed, Kelly, and more recently also with Offset presses.

Made in four sizes:-19"-35"-51" and 67". When writing for further information please mention largest sheet size for bronzing, also presses with which we are to attach bronzer.

C. B. HENSCHEL MFG. CO.
Milwaukee, Wis.

Composed on the Intertype
in Intertype Garamond
and Cloister Bold



. . . . Ask Your Machinist!

YOUR own mechanical expert probably knows a good deal about the Intertype composing machine. He has doubtless either worked on Intertypes himself, or seen them in operation, or talked with other machinists who know all about them.

But whether or not he is already familiar with Intertypes, *your own expert will endorse them if given an opportunity to find out all the facts.* It has happened time and time again.

CALL IN your man who knows machinery and tell him to write for Intertype literature. Tell him to take time off and visit a few plants where they are using Intertypes. Let him hear the Intertype salesman's story. Then ask for HIS opinion of the Intertype.

Intertype has many features which appeal to the initiated — features which save time, prevent interruptions, reduce costs.....*Let your own expert explain these features to you.*

INVESTIGATE THE INTERTYPE

Standardized
INTERTYPE
TRADE MARK

INTERTYPE CORPORATION, 1440 Broadway, New York; 130 N. Franklin St., Chicago; McCall Building, Memphis; 560 Howard St., San Francisco; 1240 South Main St., Los Angeles; 80 Federal St., Boston; Intertype Limited, London



The Hands of a Royal Craftsman

Close-up photograph of the hands of A. C. Hespell, revising a curved plate

An Aristocracy of Skilled Hands



That is the answer to Royal's supremacy in this indutsry

Royal Electrotype Company

Philadelphia

The Miehle Offset Press

BRINGS TO THE LITHOGRAPHER A NEW AND IMPROVED TOOL

It produces more work in a given time with no decrease in quality.

It lessens the work of the pressman; it makes easy what has always been difficult.

In no way, is the Miehle Offset Press experimental or uncertain. Every part and every function have been thoroughly tested in actual work for over a period of years in representative lithographic plants.

The Miehle Offset is worthy of the investigation of every lithographer.

MIEHLE PRINTING PRESS & MFG. CO.

Main Office and Factory

Fourteenth and Robey Streets, Chicago

Operating Exhibits: Transportation Building, Chicago Printing Crafts Building, New York

Sales Offices:

PHILADELPHIA BOSTON DALLAS SAN FRANCISCO LOS ANGELES ATLANTA, Dobson Printers' Supply Co.

Distributors for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Recent Decisions on the Press Question

DURING October, 1926, the 69 printing concerns in the United States listed below, installed 76 Miehle Vertical Presses, thus reaching a decision as to which is the best press to buy. These concerns have been confronted with the same question 13 times before and reached the same decision. They now have 89 Miehle Vertical Presses. In addition to these purchases there were 26 Miehle Vertical Presses shipped abroad during October, making a total of **102 Miehle Vertical Presses purchased during that month.**

The Miehle Vertical

Weith Bros., Chicago, Ill. 1
Monroe Letterhead Corporation, Huntsville, Ala. 1
Previously purchased 3
Quinlan Printing Co., Bethlehem, Pa. 1
Walter P. Wilson, Trenton, N. J. 1
Emerson Pub. Co., Inc., Burbank, Calif. 1
Merrill & Webber, Auburn, Maine 1
Sterling Stationers & Printers, Chicago, Ill. 1
The B. F. Goodrich Co., Akron, Ohio 1
The Kenny Press, Newark, N. J. 1
South End Publishing Co., Chicago, Ill. 1
Wolfram & Gabler, Glendale, Calif. 1
Union Trust Company, Detroit, Mich. 1
The Beacon Press, Inc., New York, N. Y. 1
The Patterson Parchment Paper Co., Passaic, N. J. 1
Daniel Moscow, Inc., New York, N. Y. 1
Previously purchased 3
Parkway Printing Co., New York, N. Y. 1
Consumers Paper & Supply Co., Chicago, Ill. 1
World Print Shop, Glendale, Calif. 1
The Webbcraft Printers, Los Angeles, Calif. 1
Phelps Bros. & Co., New York, N. Y. 1
Vandam Printing Co., New York, N. Y. 1
Read Printing Co., New York, N. Y. 1
Cohen Bros., Harrisburg, Pa. 1
David Heston & Sons Co., Philadelphia, Pa. 1
The Calvert-Hatch Co., Cleveland, Ohio 1
Montross & Clarke Co., New York, N. Y. 1
Previously purchased 1
Essex Press, Inc., Newark, N. J. 2
The Dubois Press, Rochester, N. Y. 1
Previously purchased 1
Louis Heindl & Sons, Rochester, N. Y. 1
Schulte Press, New York, N. Y. 1
Robert Fulton Press, Chicago, Ill. 1
Robbins Bros., Chicago, Ill. 1
Bray & Mulgrew, Oakland, Calif. 1
Parke, Davis & Co., Detroit, Mich. 1
Previously purchased 1
W. R. Pickering Lumber Co., Kansas City, Mo. 1

Jontzen Printing Co., Cleveland, Ohio 1
Georgia Ry. & Power Co., Atlanta, Ga. 1
The Whitelock Press, Huntington, Ind. 1
The Cuneo Eastern Press, New York, N. Y. 2
Tribune Printing & Supply Co., Great Falls, Mont. 1
Previously purchased 1
Patterson & Sullivan, San Francisco, Calif. 1
The John C. Powers Co., Inc., New York City, N. Y. 2
Legal Printing Co., Inc., New York, N. Y. 1
Congress Printing Co., Inc., New York, N. Y. 1
The Kodel Radio Corporation, Cincinnati, Ohio 1
Old English Printing Co., Philadelphia, Pa. 1
Previously purchased 1
Shaw-Walker Co., Muskegon, Mich. 1
Schwabacher-Frey Stationery Co., Los Angeles, Calif. 1
Geo. P. Schlicher & Son, Allentown, Pa. 2
Rite Printing Service, Inc., New York, N. Y. 1
A. A. Whitbeck, Springfield, Mass. 1
Austin Printing Co., Chicago, Ill. 2
Uneedour Printing Service, Inc., New York, N. Y. 1
Previously purchased 1
Craddick Service, Inc., Minneapolis, Minn. 1
Richard M. Krause, Chicago, Ill. 1
Crockett Printing Co., Knoxville, Tenn. 1
J. Heidingsfeld Co., New Brunswick, N. J. 1
Wetzel Bros. Prtg. Co., Milwaukee, Wis. 1
Previously purchased 1
The Berger Bros. Co., New Haven, Conn. 1
J. T. Baker Chemical Co., Phillipsburg, N. J. 1
Ramapo River Printing Co., Inc., New York, N. Y. 1
Wayside Press, Los Angeles, Calif. 1
The Diamond Press, New York, N. Y. 2
William Bratter, Inc., New York, N. Y. 1
Kohn & Pollock, Inc., Baltimore, Md. 1
Transcript Enterprise Pub. Co., Norman, Okla. 1
The Hillside Press, Inc., Gardner, Mass. 1
The Offset Printing Corp., Detroit, Mich. 2
Boyd Schoenfield Press, Salt Lake City, Utah 1
Presses shipped abroad 26
Previously shipped abroad 533

Shipments for October, 1926—102 Miehle Verticals

MIEHLE PRINTING PRESS & MANUFACTURING CO.

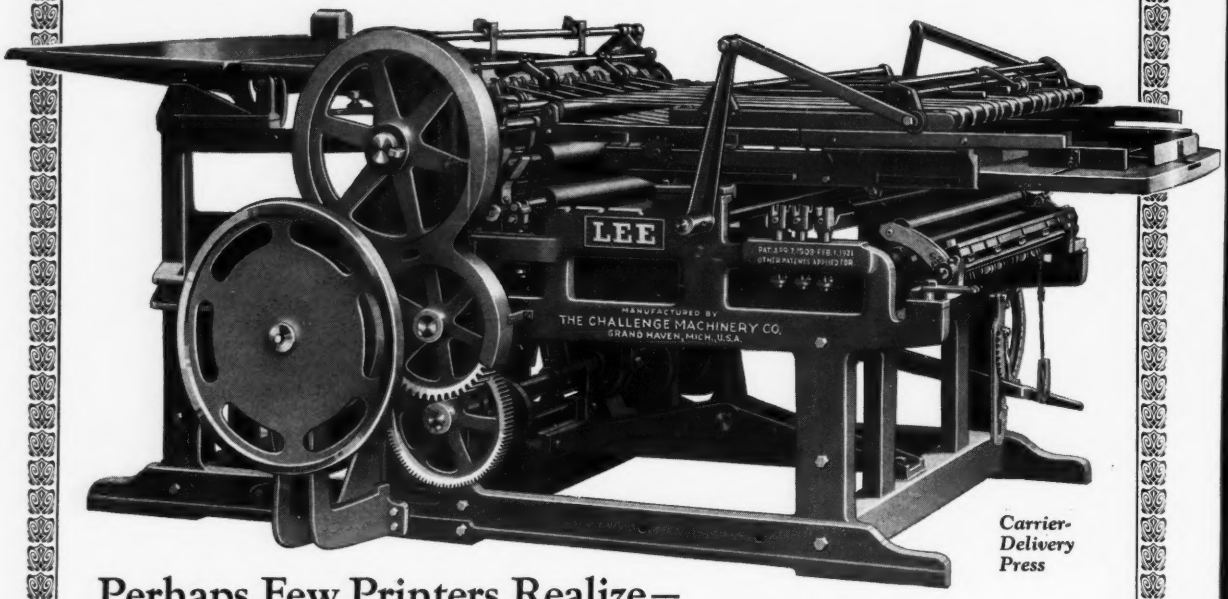
Main Office and Factory
Fourteenth and Robey Streets
CHICAGO

Sales Offices:
PHILADELPHIA, BOSTON, DALLAS, SAN FRANCISCO, LOS ANGELES, ATLANTA, Dodson Printers' Supply Company, OKLAHOMA CITY, Western Newspaper Union, SALT LAKE CITY, Western Newspaper Union

Distributors for CANADA: Toronto Type Foundry Co., Toronto, Can

Operating Exhibits:
Transportation Building, Chicago
Printing Crafts Building, New York

LEE PRESSES Completely Erected and Thoroughly Tested at Factory



Carrier-Delivery Press

Perhaps Few Printers Realize—

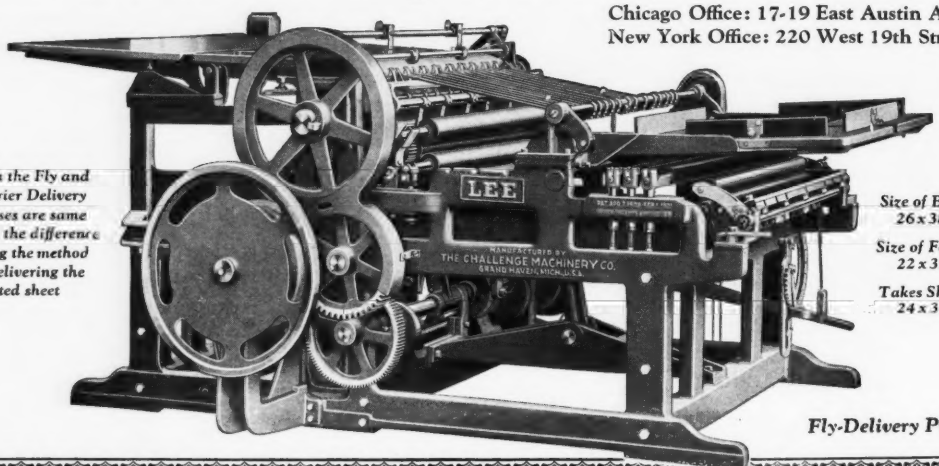
that every LEE PRESS is completely erected and thoroughly tested under power in our factory and under actual printing plant conditions. Rollers are put in, press is inked up and a heavy, full form is put on and printed, all adjustments being made by a cylinder pressman from our service and inspection department. Ink is even put into the fountain, and press is tested under heavy-duty conditions, after which it is given a careful inspection by an expert pressman and must be O.K.'d by him before being taken down and packed for shipment.

WRITE US OR ANY SUPPLY DEALER TODAY FOR SPECIFICATIONS AND PRICES

Manufactured by The Challenge Machinery Co. Grand Haven, Mich.

Chicago Office: 17-19 East Austin Ave.
New York Office: 220 West 19th Street

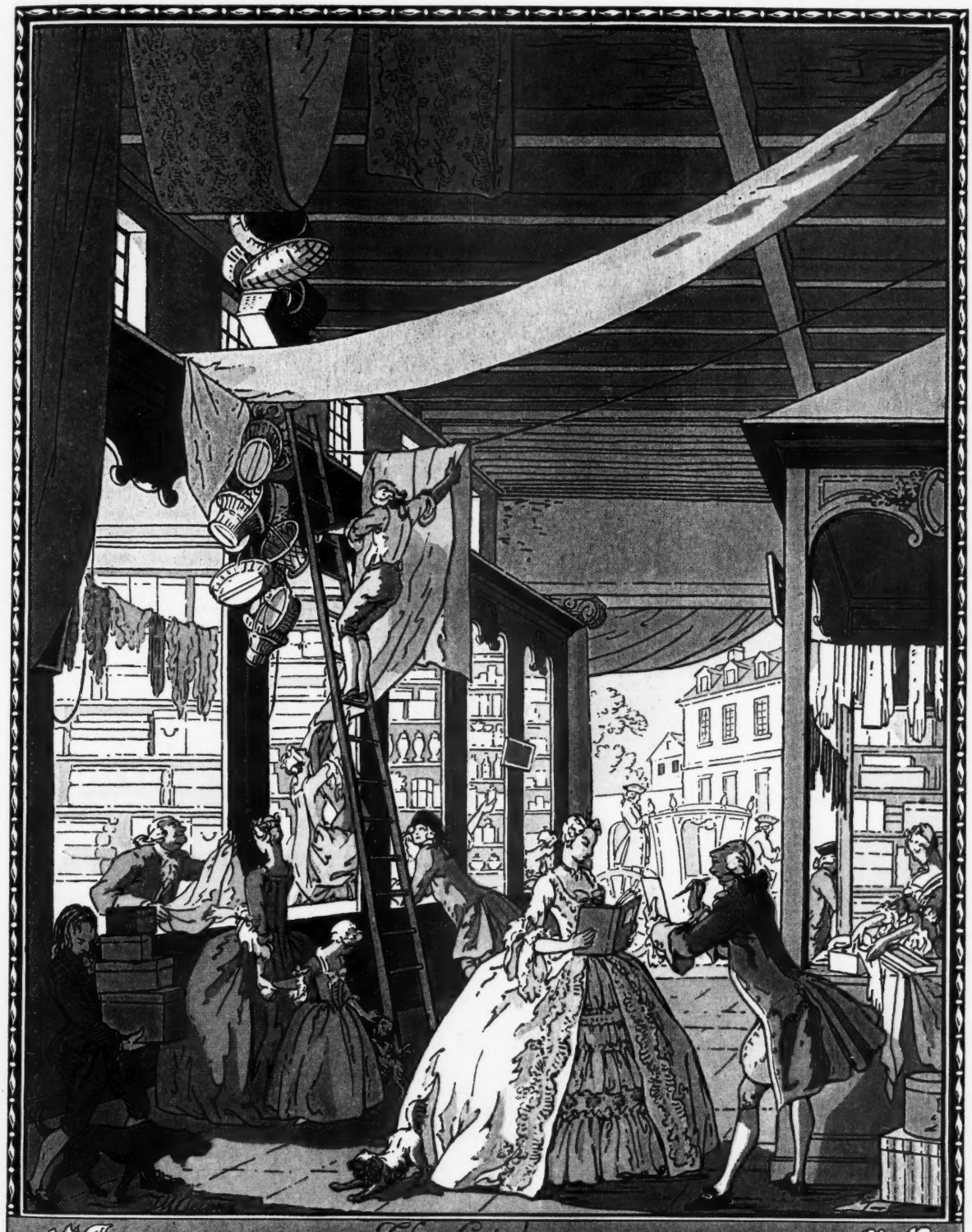
Both the Fly and Carrier Delivery presses are same size, the difference being the method of delivering the printed sheet



Size of Bed 26x38
Size of Form 22x35
Takes Sheet 24x36

Fly-Delivery Press

VELVO-ENAMEL



The Catalogue

A WESTVACO SURFACE FOR EVERY PRINTING NEED

Copyright 1926 *West Virginia Pulp & Paper Company*

See reverse side for LIST OF DISTRIBUTORS

The Mill Price List *Distributors* of
WESTVACO MILL BRAND PAPERS

The Chatfield & Woods Company
20 W. Glenn Street, *Atlanta, Ga.*

The Arnold-Roberts Company
Augusta, Me.

Bradley-Reese Company
308 W. Pratt Street, *Baltimore, Md.*

Graham Paper Company
1726 Avenue B, *Birmingham, Ala.*

The Arnold-Roberts Company
180 Congress Street, *Boston, Mass.*

The Union Paper & Twine Company
Larkin Terminal Building,
Buffalo, N. Y.

Bradner Smith & Company
333 S. Desplaines Street, *Chicago, Ill.*

West Virginia Pulp & Paper Company
732 Sherman Street, *Chicago, Ill.*

The Chatfield & Woods Company
3rd, Plum & Pearl Streets,
Cincinnati, O.

The Union Paper & Twine Company
116–128 St. Clair Avenue, N. W.
Cleveland, O.

Graham Paper Company
1001-1007 Broom Street, *Dallas, Texas*

Carpenter Paper Company of Iowa
106–112 Seventh Street Viaduct,
Des Moines, Ia.

The Union Paper & Twine Company
551 E. Fort Street, *Detroit, Mich.*

Graham Paper Company
201 Anthony Street, *El Paso, Texas*

Graham Paper Company
1002-1008 Washington Avenue,
Houston, Texas

Graham Paper Company
332-336 W. 6th Street, Traffic Way,
Kansas City, Mo.

West Virginia Pulp & Paper Co.
122 East 7th Street, *Los Angeles, Cal.*

The
Mill Price List

Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel
Westvaco Folding Enamel
Pinnacle Extra Strong Embossing Enamel
Westvaco Ideal Litho
Westvaco Satin White Translucent
Westvaco Coated Post Card
Clear Spring Super
Clear Spring English Finish
Clear Spring Text
Westvaco Super
Westvaco M.F.
Westvaco Eggshell
Minerco Bond
Origa Writing
Westvaco Mimeograph
Westvaco Index Bristol
Westvaco Post Card

WESTVACO
QUALITY

Manufactured by
WEST VIRGINIA PULP & PAPER COMPANY

The E. A. Bouer Company
175–185 Hanover Street,
Milwaukee, Wis.

Graham Paper Company
607 Washington Avenue, South,
Minneapolis, Minn.

Graham Paper Company
222 Second Avenue, North
Nashville, Tenn.

The Arnold-Roberts Company
511 Chapel Street, *New Haven, Conn.*

Graham Paper Company
S. Peters, Gravier & Fulton Streets,
New Orleans, La.

Beekman Paper and Card Company, Inc.
137–141 Varick Street
New York, N. Y.

West Virginia Pulp & Paper Company
200 Fifth Avenue, *New York, N. Y.*

Carpenter Paper Company
9th & Harney Streets, *Omaha, Neb.*

Lindsay Bros., Inc.
419 S. Front Street, *Philadelphia, Pa.*

The Chatfield & Woods Company
2nd & Liberty Avenues,
Pittsburgh, Pa.

The Arnold-Roberts Company
86 Weybosset Street, *Providence, R. I.*

Richmond Paper Company, Inc.
201 Governor Street, *Richmond, Va.*

The Union Paper & Twine Company
25 Spencer Street, *Rochester, N. Y.*

Graham Paper Company
1014 Spruce Street, *St. Louis, Mo.*

Graham Paper Company
16 East 4th Street, *St. Paul, Minn.*

West Virginia Pulp & Paper Company
503 Market Street, *San Francisco, Cal.*

R. P. Andrews Paper Company
704 1st Street, S. E., *Washington, D. C.*

R. P. Andrews Paper Company
York, Pa.

How would you *fold* this job? How would you *stitch* it IN YOUR PLANT?

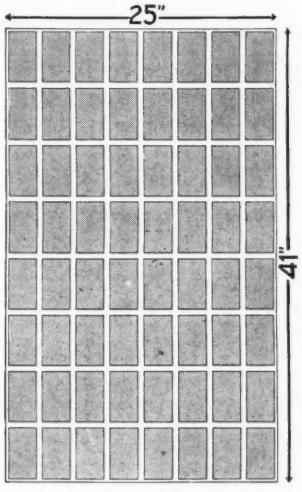
THE JOB

185,000 16-Page Booklets Printed 8 up on 41" x 50" Sheet Work and Turn and Slit on Press. Sheet size for Folding, 25¼ x 41". Single Book size, 3" x 5".

THIS Job was folded 8 up on the Dexter Jobbing Loop Folder with two Loops, making Three Parallel Folds in the full sheet size, and slit once on Folder as indicated in "THE FOLD."

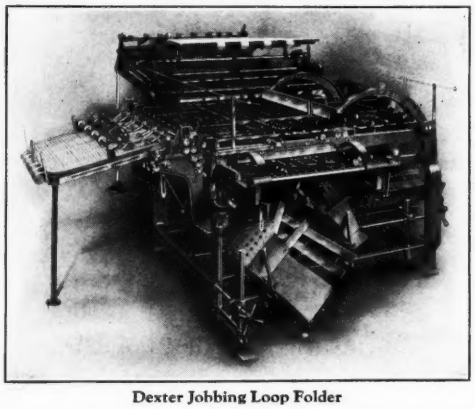
FOLDING TIME: 23,130 sheets—7.3 hours.
NO CUTTING of printed sheets for Folder.
NO CUTTING of folded signatures for Stitcher.

THE LAYOUT

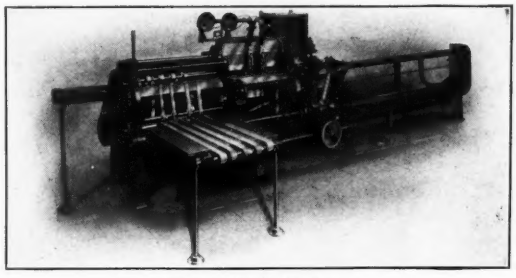


THE FOLD





Dexter Jobbing Loop Folder



Dexter Stitcher Feeder

The Dexter Stitcher Feeder will stitch this job four on at 4,000 to 5,000 Signatures or 16,000 to 20,000 books per hour.

The Dexter Jobbing Folder and the Dexter Stitcher Feeder will save:

One-third to One-half your Folding.
One-third to One-half your Cutting.
One-third to One-half your Stitching.
One-third to One-half your Inserting.
One-third to One-half the time of completing the job after it is printed.

Write for all the details of these two machines

Dexter Folder Company

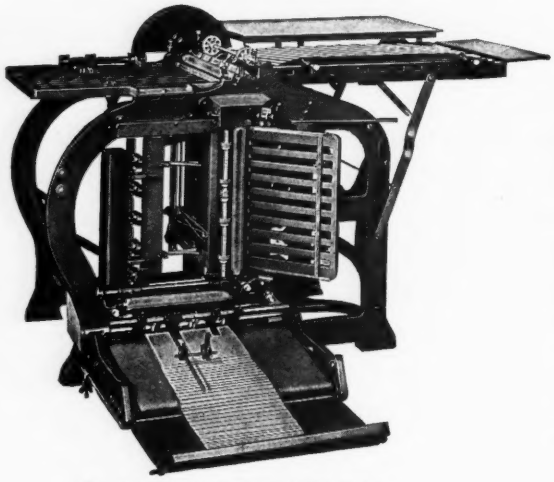
28 West 23rd Street, New York

CHICAGO · PHILADELPHIA · BOSTON · CLEVELAND · ST. LOUIS

Get a CLEVELAND Folder

And the New Year will Yield New Profits

UPON the installation of a CLEVELAND Folder, the estimator finds that work tickets on completed jobs will come through regularly showing "Quotation Gains" in the bindery. This is true because CLEVELAND folding is lowest-cost folding—lower than any other method or machine ever devised.



Model "B" CLEVELAND Folder

Sent Free!

We have prepared sets of "Economy Dummies," showing production short-cuts for the Model "B" (25x38) and the Model "O" (19x25). These will be sent without charge to any printer or binder.

THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory: CLEVELAND, OHIO

NEW YORK	BOSTON	CHICAGO	PHILADELPHIA
932 Aeolian Building	Chamber of Commerce Bldg.	532 S. Clark Street	1024 Public Ledger Building



From an uninteresting couch to subtle tones of natural settings, linked with distinctive booklets in color, mark an epic in furniture advertising.



Photo-Engraving Keeps Pace with Taste

From the early Pullman period to the American Renaissance in interior decoration was the greatest advance in the history of good taste.

Members of the American Photo-Engravers Association have initiated and nourished every improvement in the art of illustrating furniture and objects of art—emphasizing the fact that "Your Story in Picture Leaves Nothing Untold."

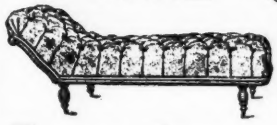
WITHOUT Photo-Engraving processes it would be practically impossible for us to bring to the American public an adequate concept of our product. Particularly so, when we are intent not only upon showing individual pieces or groupings of furniture, but above all the environment in which this furniture finds a setting. This involves room scene photography, wherein the particular style-period of the room must be harmonized with the style of the furniture, the furniture in turn grouped in accordance with best usage, and, above all, the picture must convey beauty, order, correctness, and good taste.

Our belief in Photo-Engraving is best reflected perhaps in the fact that practically two-thirds of our advertising pages are devoted to the picture itself.

Very truly yours,
BERKEY & GAY FURNITURE COMPANY

E. A. Wallace
President

SPECIAL.



TURKISH COUCH.

All hair filling, and *Extra* long springs. Covered in the best plain Mohair, Plush, or Leather of any color. Oak or Cherry frame.

$50.00.

Berkey & Gay Furniture Co.,
Grand Rapids, Mich., U. S. A.

AMERICAN PHOTO-ENGRAVERS ASSOCIATION

YOUR STORY IN PICTURES LEAVES NOTHING UNTOLD

The booklet "The Relighted Lamp of Paul Revere" will be sent you with the Association's good will.

AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GENERAL OFFICES ◆ 863 MONADNOCK BLOCK ◆ CHICAGO

Copyright 1926, American Photo-Engravers Association

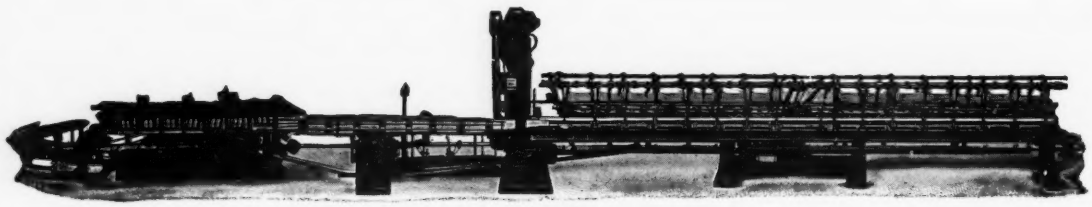
Speed!

BOOKS—*At Speed of*

120 per Minute on 9 by 12 machines

110 per Minute on 12 by 16 machines

Gathered, Stitched and Covered



Patented
Other Patents Pending

The New Juengst Gatherer, Stitcher and Coverer

THE ONLY MACHINE

that will gather and jog two of the same books at the same time at a speed of 60 or 55 per minute and stitch and cover them at a speed of 120 or 110 PER MINUTE.

This machine will detect missing inserts or doublets.

Will gather any signatures from singles up, on any kind of stock. Built in combination or single units.

Let us Solve your Bindery Troubles and give you accurate books—more books and better books at less cost

We Also Manufacture: Juengst Wireless Binders—Juengst Automatic Side Stitchers
Rowe Straight Line Automatic Trimmers—Cahen Forwarding and Casing-In Machines

American Assembling Machine Company

INCORPORATED

415 N.Y. World Building, New York City 608 S. Dearborn St., Chicago

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Storage Cabinet

Floor space overall, 60½ x 19 inches; Height, 74¾ inches.

No. 12428



No. 12428 Storage Cabinet

"Hamilton-made" equipment solves many problems.

THIS steel cabinet is for the convenient storage of large plates, or for quantities of small cuts where it is desired to keep all together for use on one job. Also used extensively for storage of circulars, advertising, proofs, dead copy, job tickets, etc. It is convenient, usable and desirable equipment for any office. The cabinet contains twenty-eight compartments, each measuring 14 x 18 x 8¾ inches. FINISHED in Olive Green Baked Enamel.

Built by the

Hamilton Manufacturing Company

Rahway, New Jersey. Two Rivers, Wisconsin.

Sold by All Prominent Typefounders and Dealers Everywhere.

The Result of One Printer's Study

IN 1923, The Jersey City Printing Co. took inventory of conditions. With open minds, they investigated offset from the standpoint of their business.

That same year, they installed four Harris Offset Presses. Results were pronounced, so they added two more in 1925. Still, business kept ahead of production, so in 1926 they installed two TWO COLOR machines. This picture shows their present battery—eight Harris Offset Presses—watch it grow.

Their experience may suggest possibilities for you. The experience, which Harris has accumulated during twenty-eight years in offset, recommends that you discuss the subject with a Harris representative. A card is sufficient.

THE HARRIS AUTOMATIC PRESS COMPANY

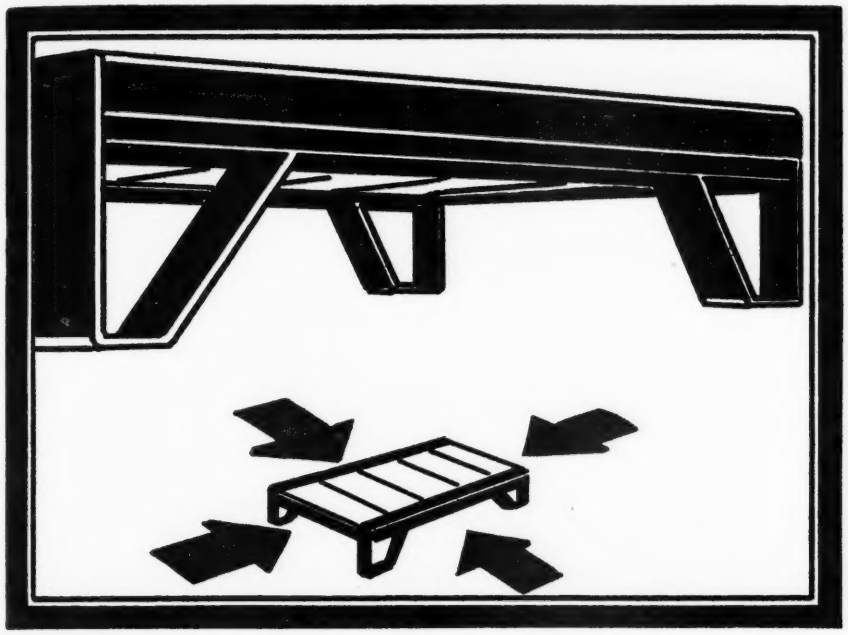
Pioneer Builders of Successful Offset Presses

New York CLEVELAND Chicago

HARRIS offset presses



Eight models of five standard sizes—Single Color, 22x34, 28x42, 36x48, 38x52, 44x64. Two Color, 36x48, 38x52, 44x64.



4-Way Entry Platforms

"Arc-Welded Throughout—Steel Bound All-Around"

PRINTERS, Papermakers, and Paper-handlers can all save more time, labor, and money with these arc-welded, 4-Way Entry Platforms.

Because—you can get under a Lewis-Shepard 4-Way Platform from *any* side with *your* regular lift truck. Because—the arc-welded construction permits a flat top with no protruding bolt heads. Thus your paper is not only kept free from contact with the floor, but also lies flat and smooth on the *smooth* top platform. Because—the rugged, one-piece, all-steel chassis construction lengthens its life and service.

Fewer men handle more paper in less space. Paper is kept safer; platforms last longer, and—any lift truck can get under this 4-Way Platform from either end or from either side. Lewis-Shepard Co., 145 Walnut Street, Watertown Station, Boston, Mass.



5 Trips Pay for this Platform! Every trip after that saves cost of cases on 2 tons of paper. Publishers who buy paper on contract in carload lots adopt the practice of having their paper shipped on platforms without cases. This method saves cost of casing and of handling. It's worth while! Look into it. Request us to send you full information regarding this special platform.

Investigate!

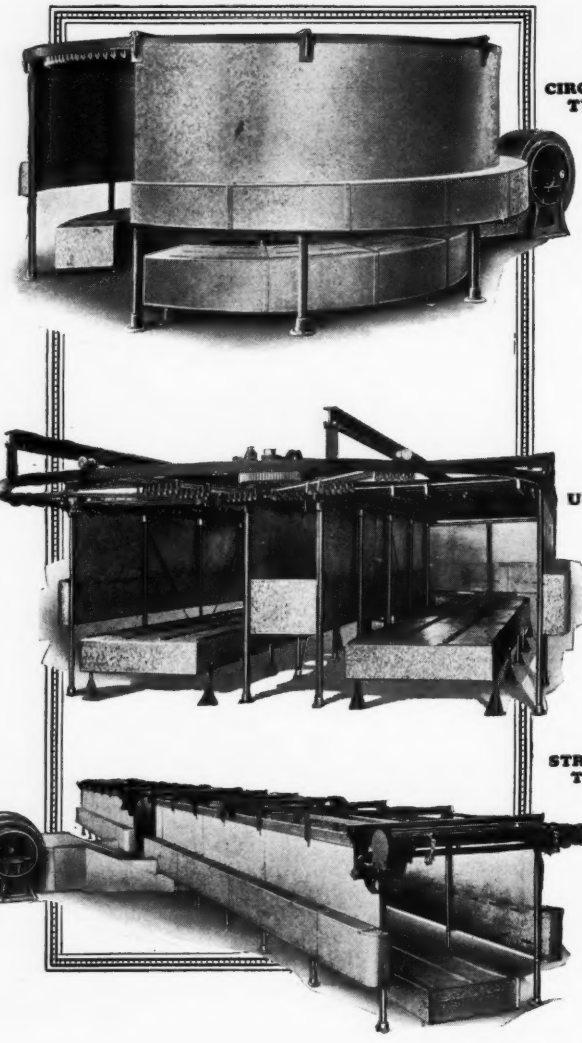
4 way platforms

LEWIS-SHEPARD

Manufacturers of JACKLIFTS, STACKERS, STEEL FRAME PLATFORMS, and other Labor-Saving Equipment

··1926··

Saw a Large Number of Concerns Install Willsea Paper Conditioning Machines



CIRCULAR TYPE

U-TYPE

STRAIGHT TYPE

—throughout the United States and Canada, in England, Scotland, South Africa, Hawaii, Philippine Islands, etc. Such wide acceptance by the most progressive concerns certainly speaks volumes for the actual worth of Willsea Paper Conditioning Machines. For these were not the first installations in a good many of these plants —one large Pacific Coast lithographing concern is now installing its *fifth* machine.

¶This is the time of year when you should know most about last year's business. What did your spoilage average on jobs throughout the year? Or better, how much time was lost in efforts to cope with stretched, curled, wrinkled, wavy paper; in attempting to keep jobs up to your desired standard, seemingly against impossible odds?

¶Why not inquire of some of your fellow printers and lithographers who are using Willsea Paper Conditioning Machines just what they think of them? They are our best salesmen.

Write for Catalogue

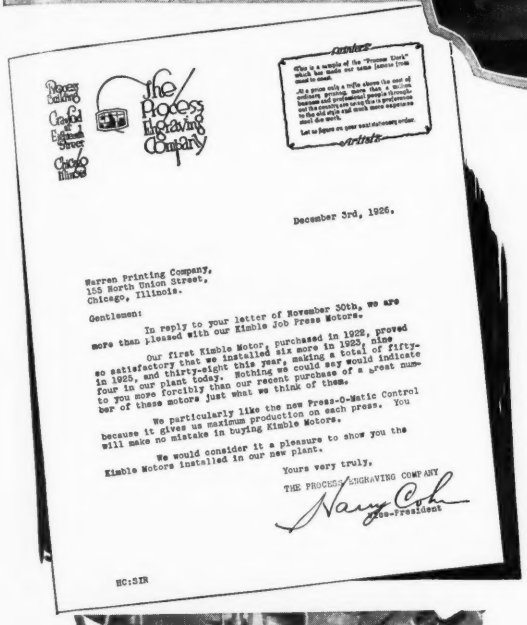
THE WILLSEA WORKS

Engineers • Founders • Machinists

ROCHESTER, NEW YORK, U. S. A.

Also Manufacturers of Multi-Color Presses for printing, scoring and cutting cartons from roll stock; Tubing Machines for making rectangular boxboard tubes or shells; and other special machinery





December 3rd, 1926.

Warren Printing Company,
155 North Union Street,
Chicago, Illinois.

Gentlemen:

In reply to your letter of November 30th, we are more than pleased with our Kimble Job Press Motors.

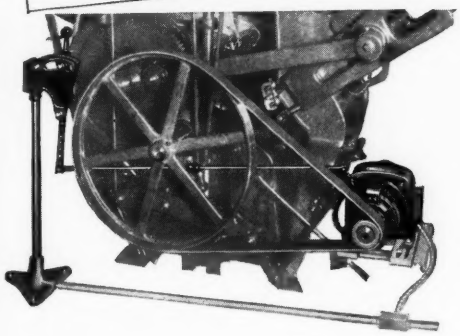
Our first Kimble Motor, purchased in 1922, proved so satisfactory that we installed six more in 1923, nine in 1925, and thirty-eight this year, making a total of fifty-four in our plant today. Nothing we could say would indicate to you more forcibly than our recent purchase of a great number of these motors just what we think of them.

We particularly like the new Press-O-Matic Control because it gives us maximum production on each press. You will make no mistake in buying Kimble Motors.

We would consider it a pleasure to show you the Kimble Motors installed in our new plant.

Yours very truly,
THE PROCESS ENGRAVING COMPANY
Harry Cohn
Vice-President

HC:SIN



"We are more than pleased with our Kimble Job Press Motors"

writes Harry Cohn, Vice-President and General Manager of the Process Engraving Company. Read Mr. Cohn's letter to a fellow printer, at the left.

During the past seven years, the business of the Process Engraving Company has grown from a very humble beginning to over a million dollars a year. This stupendous growth Mr. Cohn attributes to the excellence of their product, fair treatment of customers, good salesmanship, and the use of thoroughly modern and highly efficient machinery. Their preference for Kimble Job Press Motors with Press-O-Matic Control is significant.

Secure the time-saving and productive value of Press-O-Matic Control for your job presses.

Ask your supply salesman or write us

KIMBLE ELECTRIC COMPANY
2408 West Erie Street, Chicago, Illinois

KIMBLE MOTORS

Made for Printers since 1905



Announcing

The Fourth Educational

GRAPHIC ARTS EXPOSITION

Which will be held at

GRAND CENTRAL PALACE

Lexington Avenue, 46th to 47th Streets

NEW YORK CITY

September 5th—17th Inclusive, 1927

THE greatest educational exposition of printing ever held in America—the only one of its kind within the next five years.

Information regarding Space, Regulations, Floor Diagrams and Rates may be obtained from NATIONAL GRAPHIC ARTS EXPOSITIONS, INC., 461 Eighth Ave., New York, N. Y.

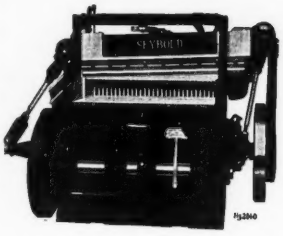
This Advertisement Planned and Executed by Craftsman Enos F. Chartrand

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

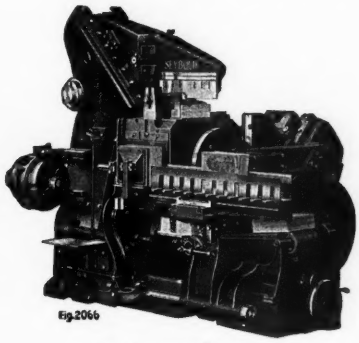
A STIMULANT NEEDED

INDUSTRIAL records show that plants with courage to scrap obsolete machines and purchase those of late design are the plants that progress and—make a profit. ¶The use of obsolete equipment makes for mental obsolescence and listlessness.

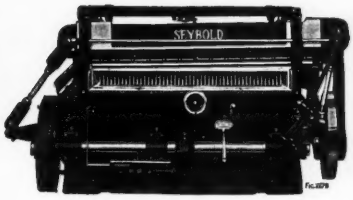
The Greatest Stimulant to Production Is a New Machine



Automatic Cutter
Sizes 40″, 44″ and 50″



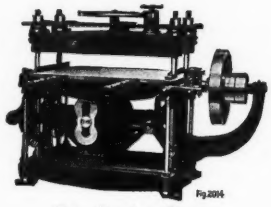
Continuous Trimmer



Automatic Cutter
56″, 64″, 74″, 84″, 94″ Sizes



Knife Grinder



Die Cutting Press



Round Corner Cutter



Three Knife Trimmer

The production on these machines is supported by speed of operation, power, safety and quicker possibilities of handling.

THE SEYBOLD MACHINE COMPANY

DAYTON, OHIO, U. S. A.

SALES AGENCIES AND SERVICE STATIONS

New York Chicago Atlanta Dallas San Francisco Toronto Paris London Buenos Aires Stockholm

When you buy a Seybold Machine you acquire 45 years' experience without cost to you



Clean press work, at full speed without any hand-jogging or slip-sheeting is not possible as long as you put up with the static-electricity nuisance. Full profits and on-time deliveries are likewise impossible. Ask any pressman about it; show him this ad.

MAKE THIS EXPERIMENT

It Costs You Nothing

Do what hundreds of other printers have done—try the Craig Device in your shop for 30 days. We will be glad to send it to you without any outlay or obligation on your part. ***The Craig Device is guaranteed to eliminate static 100%; to do away with hand-jogging, slip-sheeting and offset; to permit the running of full color at full speed; to permit backing up of sheets almost immediately.***

Drop us a line TODAY

CRAIG SALES CORPORATION
636 Greenwich Street
New York City

The Craig Device

Eliminator of Offset and Static Electricity

Ludlow Speed
Increases Your Profits

THE greater speed of the Ludlow in *actual production* on run-of-hook composition has been demonstrated time and again. Opinions of users vary regarding *how much* faster the Ludlow is than the single-type method. Some say more than others, up to as high as 200 per cent—but the main point is that it *is faster.*

Even if it took as long to set Ludlow matrices as it does to set type, the time required for replacing the matrices in their cases is more than regained by the fact that it is never necessary to stop to hunt for sorts, pick from forms, or hold up jobs and men waiting for forms to be distributed. Ludlow composition is "straightaway" from start to finish. This is because you set matrices—not type—and can get an unlimited supply of any face, from 6-point condensed to full-width 72-point, without machine or mold changes. Consequently, the Ludlow is much faster than the start-stop, start-stop single-type method.

Your economies and profits from the Ludlow also come from many other sources than its greater speed. You have no forms to distribute. Thus your overhead is lower, and your estimates are accurate. The profits you figure are actual—not merely estimated. You don't find, after it is too late, that your composition and distribution costs are greater than you estimated. You have no type depreciation to figure, no periodical outlay of money for replenishing your type supply. But instead the Ludlow makes for you an attractive profit, a small percentage of which you gladly use to buy matrices of new style faces—matrices that will last indefinitely.

Yet, these are not all the Ludlow advantages by any means. Ludlow users who set ruleforms or produce multiple forms can tell you of the greatly increased profit that comes on such work from doing it the Ludlow way.

Ludlow Typograph Co.

2032 Clybourn Avenue, Chicago, Ill.

Boston: Harbor Building, 470 Atlantic Avenue
New York: World Building, 63 Park Row
Atlanta: Palmer Building, 41 Marietta Street
San Francisco: Hearst Building, 5 Third Street

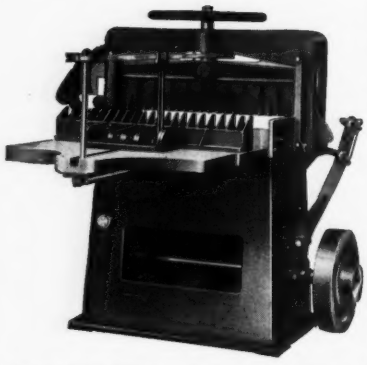
LUDLOW QUALITY COMPOSITION



Two Sizes Made
30½ and 34½ Inch

Strong, Unyielding
One-Piece Base, Heavy
Arch and Solid Knife-Bar

Diamond Power Cutters

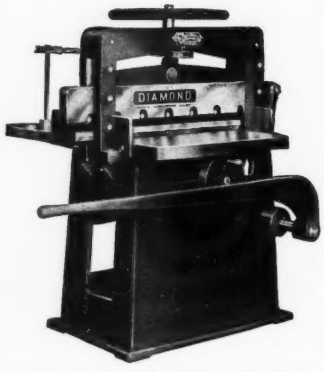


Rear view, showing easy-squared back-gauge, steel-tape scale and worm-driven drive-shaft

have always been found fully equal to every requirement and are not experimental in any way

Ask for Literature—Your dealer will be glad to show you a Diamond

THE CHALLENGE MACHINERY CO.
Grand Haven, Michigan
Chicago – BRANCHES – New York



Also made as a "Lever" Cutter to which power fixtures can be easily attached

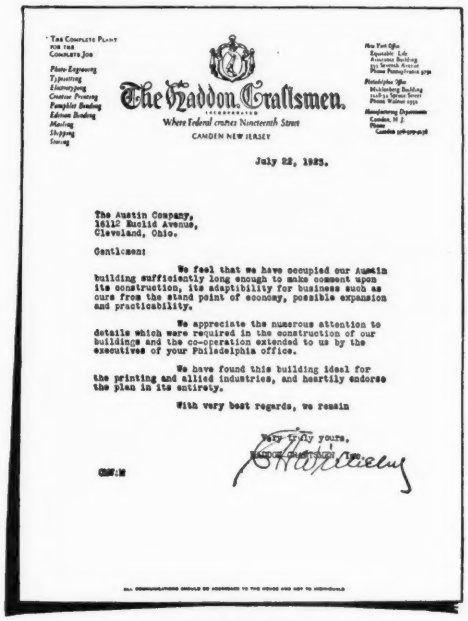
A Modern Daylight Plant, *built quickly at low cost*

Austin Daylight Printing Plants are becoming more and more numerous as progressive printers become aware of the advantages of a modern plant. Better workmanship, fewer mistakes, fewer absences, less spoilage, more production—an Austin Daylight Plant pays its owners in these and other ways.

The efficient layout of all these plants testifies to the study which Austin has made of printers' requirements. Clear floor areas for proper arrangement of machines and presses, abundant light, good ventilation and heating all contribute to profitable operation.

Printers and publishers like to deal with the concern which can handle the whole job straight through, from architectural design to finished building ready for occupancy.

Under the Austin Method of Undivided Responsibility you sign just one contract and that covers everything. It guarantees the total cost for the complete project in advance, delivery date, with bonus and penalty clause if preferred; and quality of materials and workmanship. Austin speed in construction is known throughout American industry.



The Haddon Craftsmen.

Where Federal crosses Nineteenth Street

CAMDEN NEW JERSEY

July 22, 1925.

The Austin Company,
1621? Euclid Avenue,
Cleveland, Ohio.

Gentlemen:

We feel that we have occupied our Austin building sufficiently long enough to make comment upon its construction, its adaptibility for business such as ours from the stand point of economy, possible expansion and practicability.

We appreciate the numerous attention to details which were required in the construction of our buildings and the co-operation extended to us by the executives of your Philadelphia office.

We have found this building ideal for the printing and allied industries, and heartily endorse the plan in its entirety.

With very best regards, we remain

Very truly yours,

Let the Austin office nearest you explain the economy of this unusual building service. Wire, phone or mail the coupon.

THE AUSTIN METHOD

THE AUSTIN COMPANY - *Engineers and Builders* - Cleveland

New York Cleveland Chicago Detroit Pittsburgh Philadelphia St. Louis Seattle Portland Miami
The Austin Company of California: Los Angeles and San Francisco
The Austin Company of Texas: Dallas

AUSTIN

Complete Building Service

THE AUSTIN COMPANY, Cleveland

We are interested in the erection of a.....
building..... x ..... number of stories.....
You may send me a personal copy of "The Austin Book of Buildings," free to Industrial Executives.

Firm.....

Individual.....

Address.....

I. P. 1-27

Coolidge *and* Babson

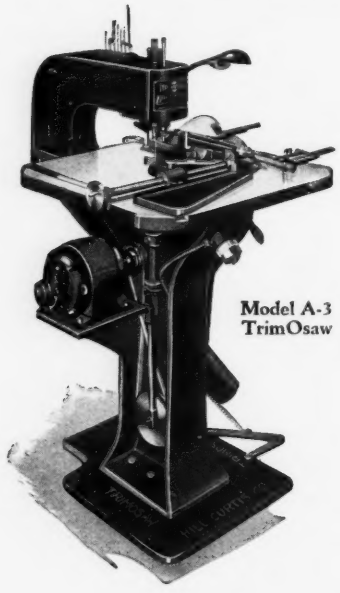
Two Great Minds expressed themselves in late weeks

Coolidge, speaking at the Washington Convention of American Association of Advertising Agencies, among other things said:

> *"There can be no permanent basis for advertising except a representation of the exact truth."*
>
> *"It informs its readers of the existence and nature of commodities by explaining the* ***advantages to be derived from their use,*** *and creates for them a wider demand."*

Babson:

> *"Inventions are being brought out that are revolutionizing industries.* ***This means that for most business to succeed today, they must keep abreast of the inventions and developments which might in any way affect them."***
>
> *"Science and invention are now making such tremendously rapid advances that any live business must keep track of these developments."*

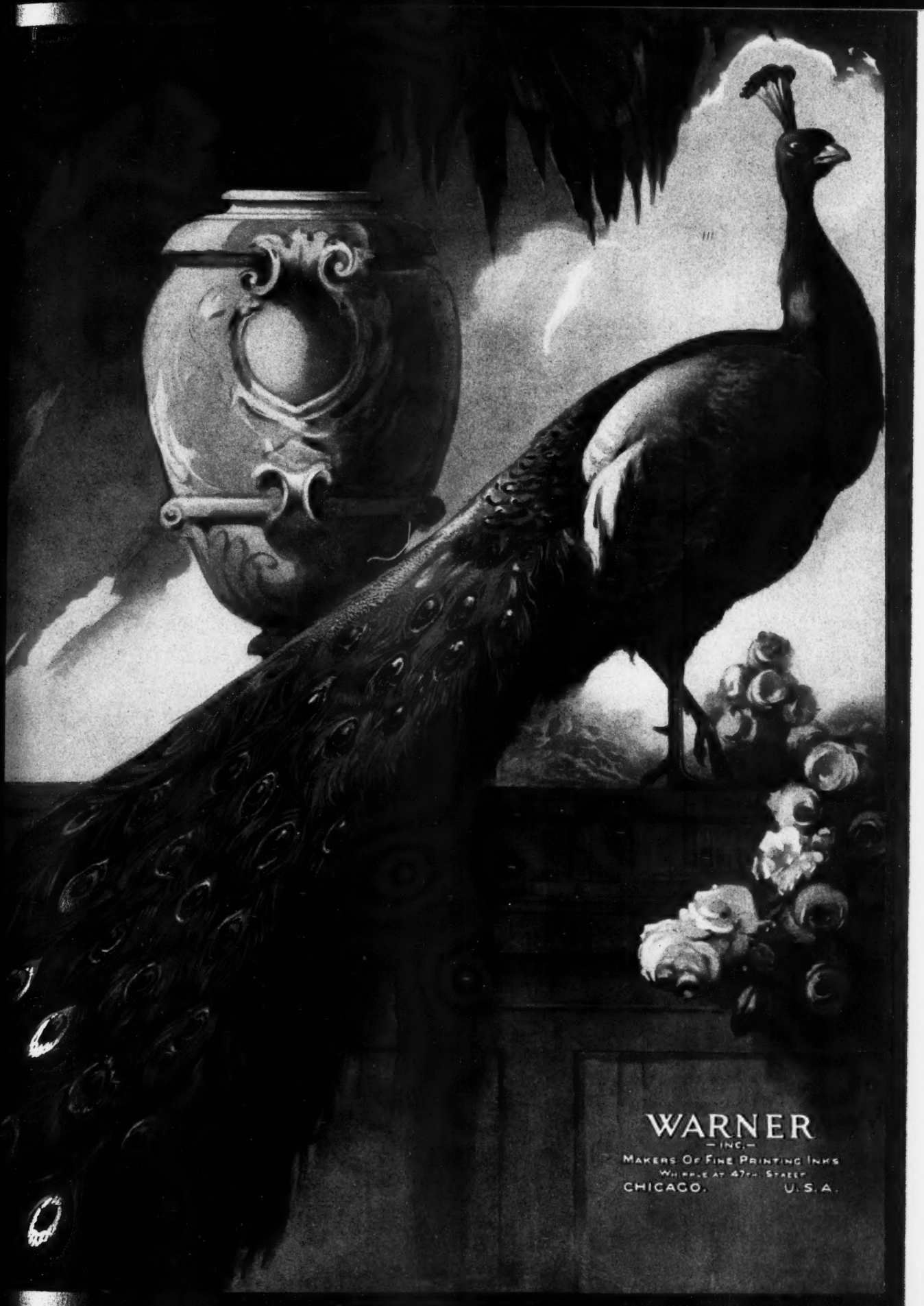


Model A-3
TrimOsaw

As makers of the TrimOsaw, we are not only in complete agreement with both Coolidge and Babson, but we are glad to have it known that the printing fraternity has for six years recognized the advantages to be derived from the use of the TrimOsaw and in so doing has indicated its appreciation of modern invention and the need of keeping abreast of it so far as Saw Trimmers go by increasing and insistent call for TrimOsaws and more TrimOsaws.

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Printed with WARNER Offset Inks
BY THE REGENSTEINER CORP. CHI.



CROMWELL

Special Prepared Tympan

Unconditionally Guaranteed

If You Knew the Value of Cromwell Tympan You'd Never Be Without It

Just ask the man who uses it!!

THE WORLD'S BEST AND STANDARD



CROMWELL PAPER CO

JASPER PLACE

CHICAGO

U.S.A.

The Origin of Paper

KREOLITE

Where Giant Presses Grind

The ponderous weight of printing machinery, the vibration of giant presses, the constant trucking of forms, stereos, paper stock and other heavy materials, all impose a terrific strain upon the pressroom floor. ¶ The problem of finding floor material that will withstand this strain is a serious one for printers unacquainted with the enduring qualities of ***Kreolite Wood Blocks***. Among the many big publishing and printing firms whose floor problems ***Kreolite Wood Blocks*** have permanently solved is the New York *Tribune*. One of the floors installed in this plant is illustrated here. ¶ Smooth, resilient, sanitary ***Kreolite Wood Block Floors*** in your plant will forever end your flooring problems. Have our floor engineers study your needs and make proper recommendations. This is a Kreolite service that is rendered without cost or obligation.

The Jennison-Wright Co.
TOLEDO, OHIO

Branches in All Large Cities



FLOORS

WOOD BLOCK

FOR

SAFETY

RELIABILITY

ECONOMY

THE

CLINE SYSTEM

OF PRESS CONTROL

is considered

"THE STANDARD OF THE WORLD"

Ask any user

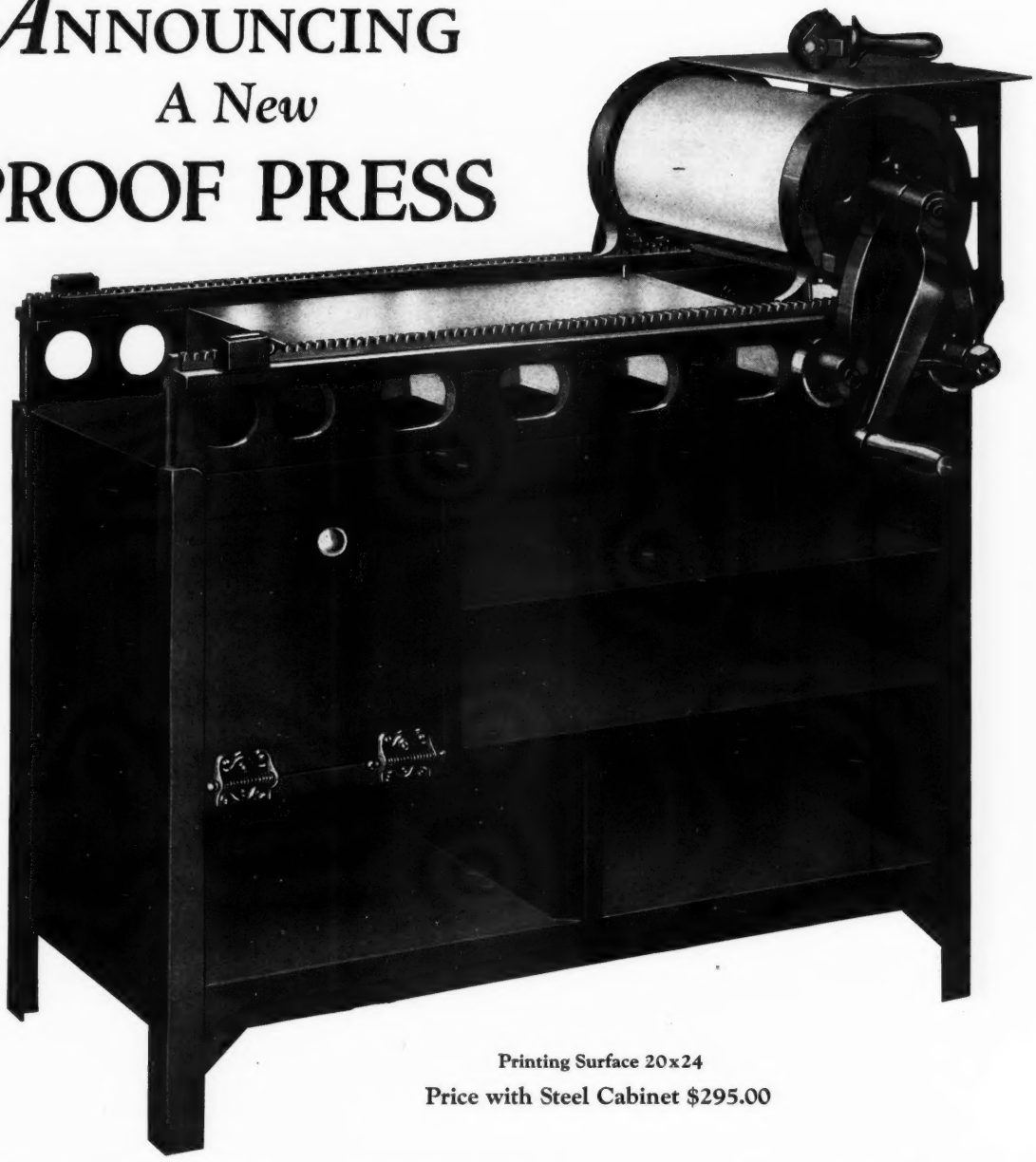
CLINE ELECTRIC MFG. CO.

MAIN OFFICE, CONWAY BUILDING, 111 W. WASHINGTON ST., CHICAGO, ILL.

WESTERN OFFICE
FIRST NAT'L BANK BLDG.,
SAN FRANCISCO,
CALIFORNIA

EASTERN OFFICE
MARBRIDGE BLDG.,
47 WEST 34TH ST.
NEW YORK CITY

ANNOUNCING
A New
PROOF PRESS



Printing Surface 20x24

Price with Steel Cabinet $295.00

The New No. 2 Vandercook Proof Press

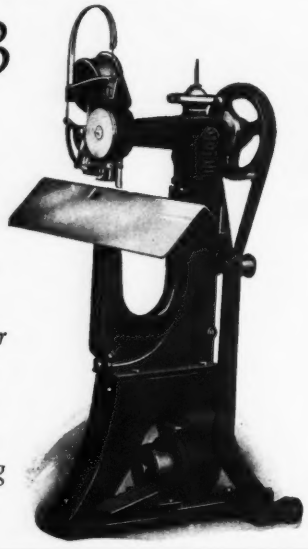
THIS new machine meets the needs of many printers whose volume of work does not require the automatic features of our more expensive machines. The new model has behind it the background of seventeen years experience in building Composing Room Presses. It is large enough to prove a newspaper page, but because of the compact design the cabinet requires a floor space of only 22″ x 45″. It will prove full length galleys. Automatic job press forms may be proved after they are locked up. Valuable press time can be saved by making this final test. The price puts it within the reach of many printers who could not otherwise afford a proof press of this size which will give press proofs.

Ask us for more information about this latest Vandercook

VANDERCOOK & SONS *Originators of the Modern Proof Press*
1716-22 WEST AUSTIN AVE., CHICAGO, ILL.

BOSTON WIRE STITCHER No. 3 !

A GOOD BUY *for any printer or binder for its dependability, speed, and operating efficiency*



A FIRST-CLASS general purpose wire stitcher, of which several thousand have been sold. The BOSTON No. 3 handles work from two sheets to one-half inch and is *singly adjusted by turning the handwheel to gauge the thickness of stock.*

Flat and saddle table are combined in one and made operative for the two classes of stitching by merely pulling a lock pin.

The BOSTON No. 3 is the simplest of all wire stitchers and is unequalled for the quality of its output. It is easily handled by the operator without expert attention.

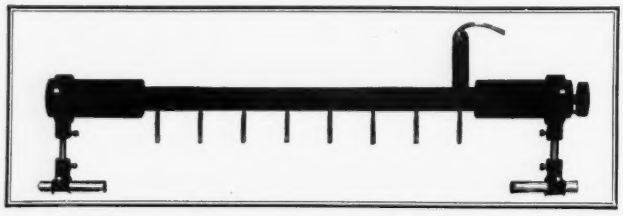
GENERAL SELLING AGENT

AMERICAN TYPE FOUNDERS COMPANY

Sold also by BARNHART BROTHERS & SPINDLER, all selling houses; in Mexico and South America by NATIONAL PAPER AND TYPE COMPANY; in Canada by SEARS COMPANY CANADA LIMITED, Toronto-Montreal

SET IN CLOISTER LIGHT FACE AND ITALIC INTERRELATING BORDERS

STAT-ERAD



The Static Eradicator

Easily Installed on Any Press

Operates from regular electric supply line through transformer which we furnish.

A *customer writes:* Previous to installing your "Stat-Erad" neutralizer on our 44x64 inch Harris Offset Press, we had very serious trouble at times in operating the machine, owing to the sheets wrinkling, and being unable to successfully deliver to the pile delivery. The sheets came off in such a manner that they had to be laid up to gauge by hand, sheet by sheet, before the next color could be printed. Your neutralizer overcame this difficulty, and the machine is working absolutely satisfactory in this respect since its installation.

(*Name on request.*)

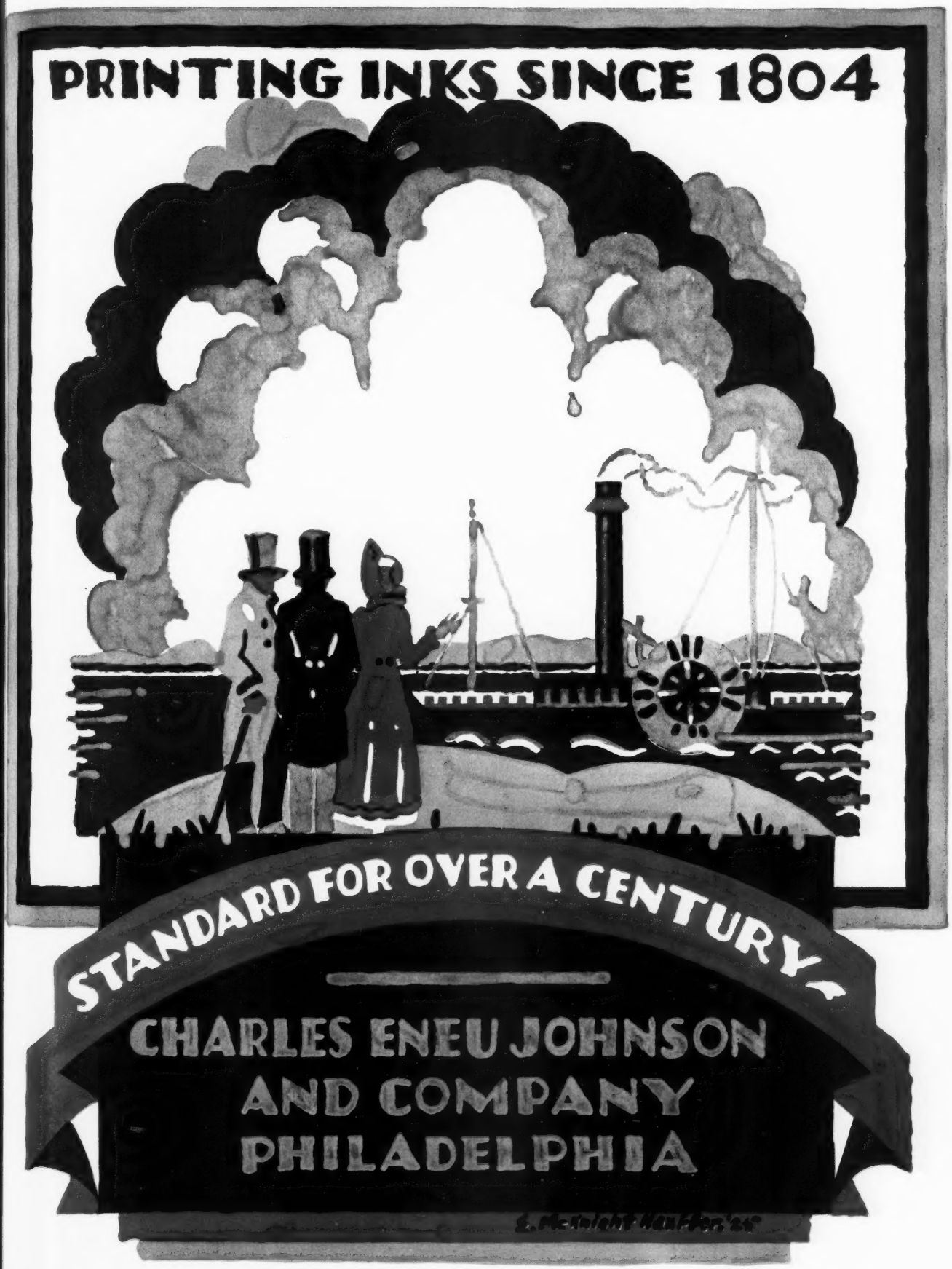
Equally Effective on All Flat Bed Cylinder Presses.
Will ship on thirty days' trial. Give press equipment, current and voltage.

J. & W. JOLLY, Incorporated, Holyoke, Massachusetts

New York Agent: H. E. Wimpfheimer, 461 8th Avenue

Canadian Agents: Toronto Type Foundry Co., Ltd., Toronto, Ont. *Norway Agent:* Helfred Jansen, Langlien 15, Ullevaal, Oslo, Norway
London Agents: Canadian-American Machinery Co., Ltd., 63 Farringdon St., London, England

Copyright, 1927,



Copyright, 1927, by Charles Eneu Johnson and Company



VELOUR BLACK

CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA

BRANCHES IN ALL PRINCIPAL CITIES

Every time that jobber of yours Prints → 1 sheet

M-24 3

is Printing → for some more Progressive Printer

The two thirds You are losing is in here



M-24 with Autofede

How long can You stand that loss!

LOSS because some other printer near you is getting the increased production and increased profit.

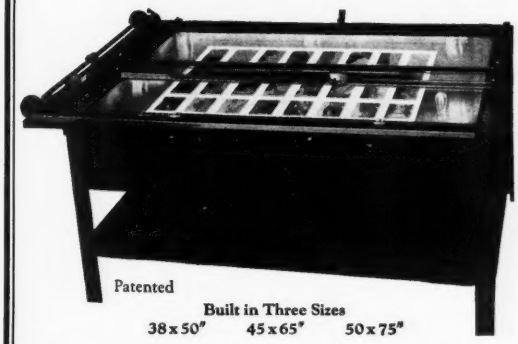
M-24 is the up-to-date profitable means of producing commercial printing—4800 per hour.

M-24 users are money-makers. They are out of the rut. Write today for free illustrated booklet.

Lisenby Mfg. Company

608 So. Dearborn St. Dept. A, Chicago, Ill.

Meeting the Demand for Better, Quicker Printing



Patented

Built in Three Sizes

38x50" 45x65" 50x75"

BUSINESS in general is demanding more efficiency, greater output from manufacturers of all kinds; it is demanding the same thing from *printers.* The surest aid to increased printer efficiency, a real time, labor and money saver, is

The Craftsman

Line-up and Register Table

It's a Money Maker because it saves time and prevents mistakes. It's a Business Getter because it will enable any printing plant to turn out better work in less time and good printing will always sell more printing.

The Craftsman Line-up and Register Table takes the guesswork out of color registration and the lining up of forms, enabling you to save time in every department from composing-room to the bindery.

Geared Accuracy

The straightedges are geared to the table, there are no wire connections to stretch, sag or break. When once adjusted the straightedges on the Craftsman Table are permanently accurate. Other time-saving improvements incorporated in the Craftsman Table have made it the most complete line-up and register table ever introduced to the printing craft.

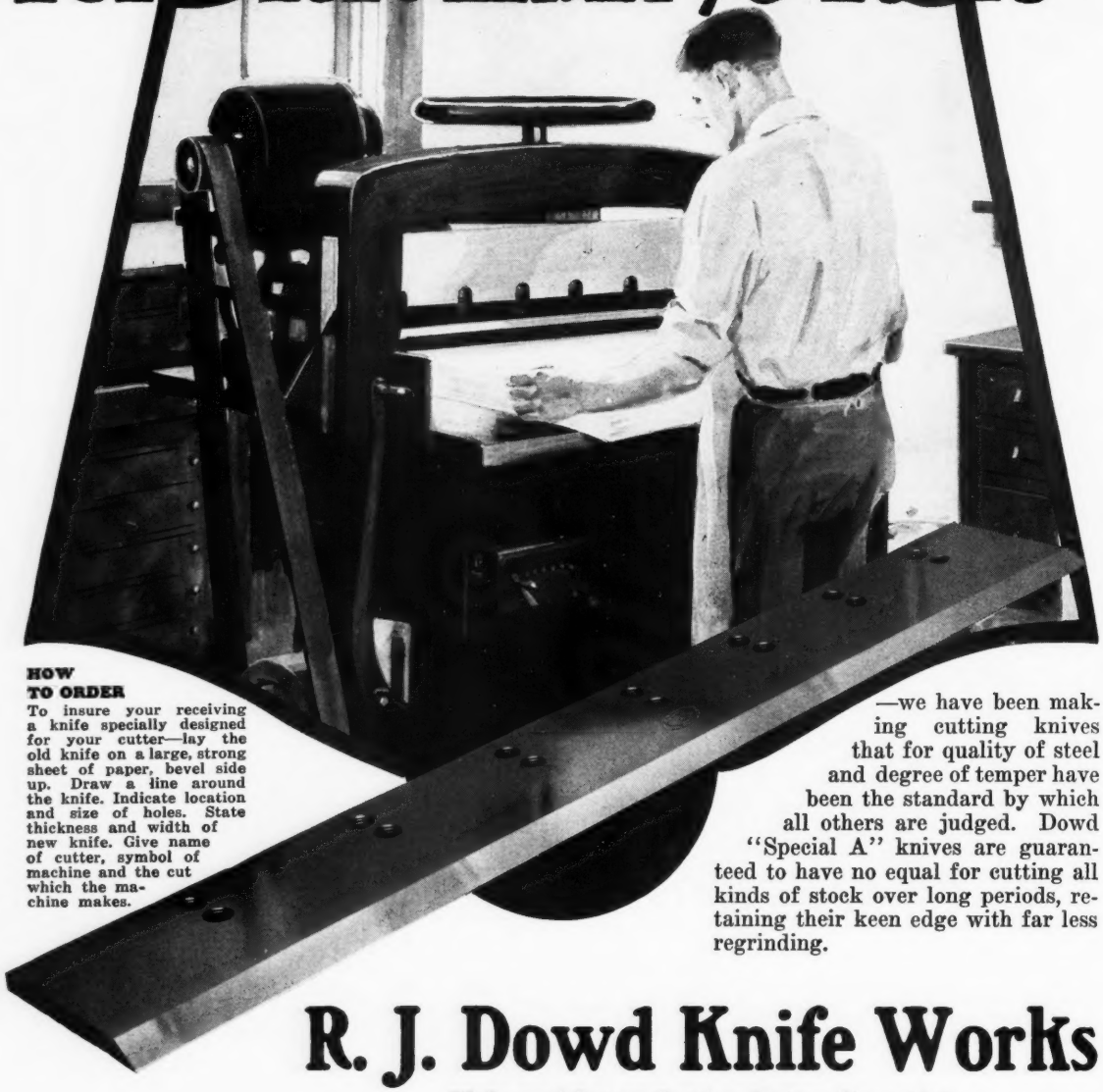
There is so much of interest to tell, such big possibilities for profit and speed in the Craftsman Line-up and Register Table, that a descriptive folder has been prepared. A copy will be sent upon request. Just drop a line to

National Printers' Supply Co.

Makers of Printers' Registering Devices

49-59 River Street Waltham, Mass.

For More Than 78 Years—



HOW TO ORDER

To insure your receiving a knife specially designed for your cutter—lay the old knife on a large, strong sheet of paper, bevel side up. Draw a line around the knife. Indicate location and size of holes. State thickness and width of new knife. Give name of cutter, symbol of machine and the cut which the machine makes.

—we have been making cutting knives that for quality of steel and degree of temper have been the standard by which all others are judged. Dowd "Special A" knives are guaranteed to have no equal for cutting all kinds of stock over long periods, retaining their keen edge with far less regrinding.

R. J. Dowd Knife Works

Makers of Better Cutting Knives Since 1847

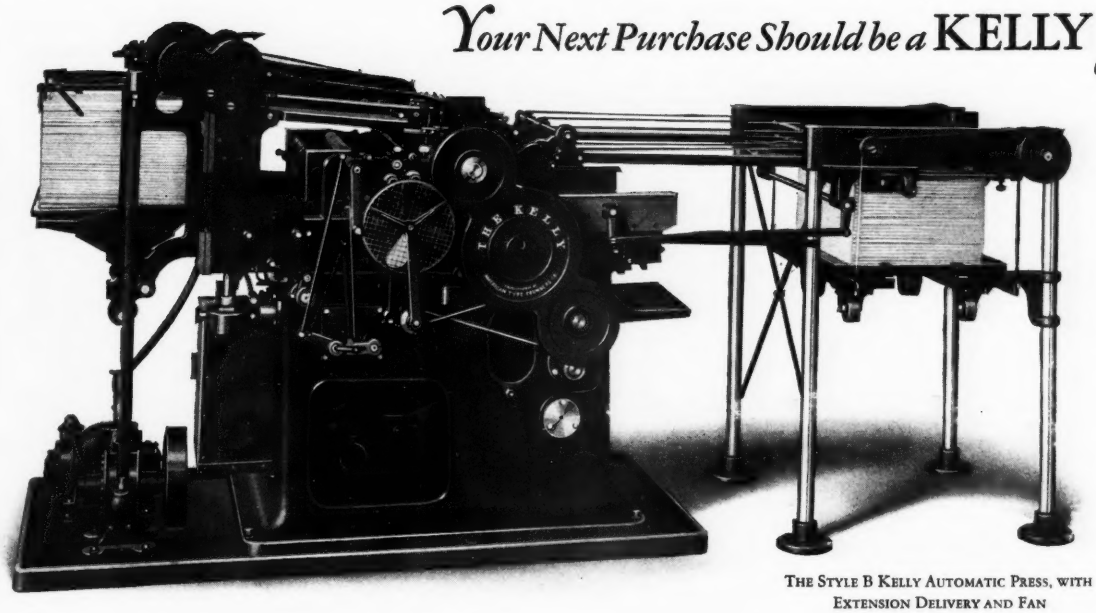
Beloit, Wis.

DOWD

Paper Knives of Everlasting SATISFACTION

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Your Next Purchase Should be a **KELLY** *!*



THE STYLE B KELLY AUTOMATIC PRESS, WITH EXTENSION DELIVERY AND FAN

KELLY *Efficiency is Daily Setting New Paces in Printing Offices*

Not on work especially selected, not on printing that is light and easily handled by job presses, but on *all* forms within its printing range, from the big halftone, process printing plate, or heavy commercial job, down the whole line without exception (cylinder and job forms alike) to the simpler classes of paper and thin card work.

Our 5000th Style B Press is now going through the works and this figure represents that number of satisfactory installations made in all parts of the printing world during a period of more than twelve years. (Kelly No. 5000 will have been sold and installed before the appearance of this ad in trade magazines.)

This large total sale is significant of unusual automatic press values and equally significant is the fact that the early Kelly Presses from Serial No. 1 upward are still efficiently operating, some of them with double and triple shifts, unfailing producers of high-grade printing and with astonishing output totals.

Longevity is a proven Kelly Press fact. Maintenance expense is light. Competent operators and service are available everywhere. Users of thousands of Kelly Automatic Presses know and appreciate their value. The Kelly is worthy of your serious consideration. *Start 1927 right and, with one or more Kellys installed, make it your banner production year.*

FOR SALE AT ALL SELLING HOUSES OF THE

American Type Founders Company

Sold also by *Barnhart Brothers & Spindler*, all selling houses; *Sears Company Canada Limited*, Toronto-Montreal; *Alex. Cowan & Sons, Ltd.*, all houses in Australia and New Zealand; *Canadian-American Machinery Co.*, London, England

SET IN MEMBERS OF THE GARAMOND FAMILY CLELAND BORDERS

For Immediate Shipment at all Selling Houses

Printing Machinery and Supplies

Chandler & Price Presses
Paper Cutters
Colt's Armory Presses
Cutters and Creasers
Boston Wire Stitchers
Boston Staple Binders
Portland Multiple Punches
Golding Machinery
Challenge Mach'y Co. Products
Hamilton Manufacturing Co.
Wood and Steel Equipment

AMERICAN TYPE

The Best in Any Case

Kelly Automatic Presses
Lee Two-Revolution Press
F. P. Rosback Co. Products
H. B. Rouse & Co. Products
Type, Borders and Ornaments
Metal Leads and Slugs
Brass Rule and Metal Furniture
Numbering Machines
Ink Knives and Plate Brushes
Benzine and Lye Brushes
Galleys, Brass and Steel

American Type Founders Company

BOSTON
NEW YORK
PHILADELPHIA
BALTIMORE

RICHMOND
ATLANTA
BUFFALO
PITTSBURGH
CLEVELAND

DETROIT
CHICAGO
CINCINNATI
ST. LOUIS
DES MOINES

MILWAUKEE
MINNEAPOLIS
KANSAS CITY
DENVER
LOS ANGELES

SAN FRANCISCO
PORTLAND
SPOKANE
WINNIPEG

SET IN GOUDY CATALOGUE AND GOUDY CATALOGUE ITALIC

Engraving-Electrotyping

"Your story in picture leaves nothing untold"

PICTURES have always been the universal language. A picture with a brief description is a better presentation of any article than pages of eloquence in type.

*Making pictures—*CUTS*—for all illustrating and advertising purposes—is our business.*

Without enumerating the different kinds of engravings we make, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for *any* style of cuts or plates for printing in one or more colors.

AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GLOBE ENGRAVING & ELECTROTYPE COMPANY

711 South Dearborn Street *CHICAGO*

TELEPHONE: HARRISON 5260 · 5261 · 5262 · 5263

Thompson

Type Caster

AN indispensable machine for the progressive typographer, printer or publisher who requires foundry faces of highest quality in sizes ranging from 6 point to 48 point. *Literature on request.*

Thompson Type Machine Company

223 West Erie Street, Chicago

Every modern pressroom knows these specialties.

Reducol is an ink softener, a safe dryer that cuts down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol—Used with black inks when a toner is desired. In other qualities identical with standard Reducol.

Liquid Air Dryer—It is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Magic Type and Roller Wash—For removing dried ink. Cleans up the hardest caked deposits with ease, and possesses the right drying speed. No time lost while using. Livens up rollers, both composition and rubber.

Paste Dryer—Excellent for color work, because it dries from the paper out, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Gloss Paste—When used as an after-impression, it not only produces an excellent glossy finish on any kind of stock, but also makes paper moisture-proof and dust-proof—a strong selling point on label and wrapper work.

Indiana Chemical & Manufacturing Company

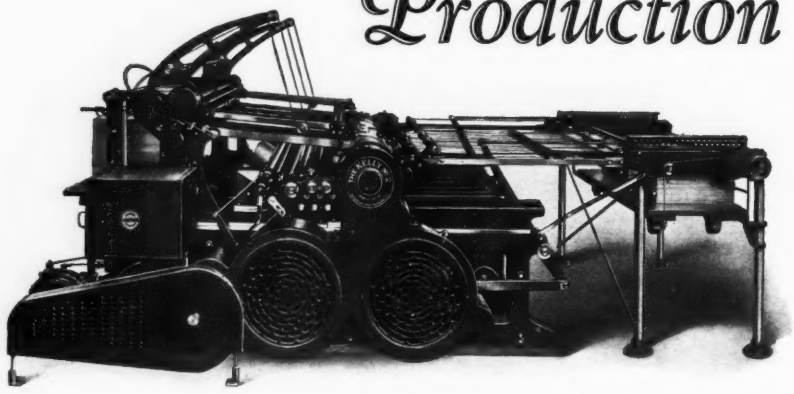
23-25 East 26th St., New York City — INDIANAPOLIS, IND. — 608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Company
San Francisco, Seattle, Portland, Los Angeles

British Agents: Borne & Co., Ltd.
35-37 Banner St., London, E. C. 1

Canadian Agents: Sinclair, Valentine & Co., Ltd.
Toronto, Montreal, Winnipeg

Kelly Automatic No. 2 Production



THE KELLY AUTOMATIC PRESS NO. 2 — *A Complete Printing Unit*

REPORTS of No. 2 Kelly Production show figures that should be convincing. A high-class printing company, well Kellyized, reports No. 2 Kelly Press output, principally on process printing, at between 1705 and 1857 impressions per hour for a period of five months. Another general and color printing concern gives the following averages for four months: All inclusive cost (selling, stock handling, operation, overhead), $3.59; factory cost per hour, $2.29; total cost per 1000 sheets, $2.21.

An interesting report is the composite statement of averages of forty-two plants in a large middle-west city showing percentage of productive time 70 per cent; production 1656 per hour for one month, and within 2.8 per cent of the same figure for a twelve month period, a consistency that stamps the No. 2 Kelly as not only productive, but dependable. Average total cost per 1000 impressions in this tabulation was $1.79 lower than machine-fed pony presses, and $3.40 lower than machine-fed medium cylinders, with production 278 and 392 sheets respectively per hour greater for twelve months.

Do not these figures prove our statements as to the value of the No. 2 Kelly? Buyers should investigate. Get the Best Dollar out of your cylinder press investment.

FOR SALE AT ALL SELLING HOUSES OF THE

American Type Founders Company

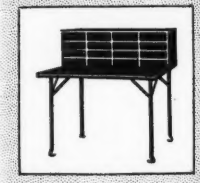
Sold also by BARNHART BROTHERS & SPINDLER, all selling houses; SEARS COMPANY CANADA LIMITED, Toronto-Montreal;
ALEX. COWAN & SONS, LTD., all houses in Australia and New Zealand;
CANADIAN-AMERICAN MACHINERY CO., London, England

SET IN MEMBERS OF THE CLOISTER FAMILY TEAGUE BORDERS

Angle Steel Equipment
Your Eventual Investment



No 35 B. REVOLVING STOOL



No 30-40 ALL STEEL MAILING TABLE



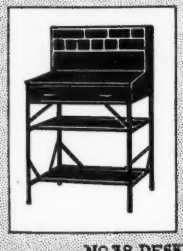
No 12-24 MERCHANDISE CABINET



No 70 TABLE



No 10-18 CHAIR



No 38 DESK

This is the age of steel! The age when executives build for the future as well as for the present.

Strength, permanence, economy—these are but a few *"reasons why"* that make *Angle Steel Equipment* standard in factories and shops throughout the world.

The large plant as well as the small one may guarantee better working conditions to its employees through Angle Steel Equipment. The result is soon evident on your production charts.

As production goes up, costs come down—better workmanship results, and your plant becomes a "good place to work."

Fire resistant, attractively enameled, sanitary and comfortable, you will eventually buy Angle Steel Equipment. Start today to save. Complete information and prices will answer your inquiry by return mail. We also make special equipment to your order from blue prints.

ANGLE STEEL STOOL COMPANY

Main Office and Factory: Plainwell, Michigan

Branches:

ANGLE STEEL STOOL SALES COMPANY
98 Park Place, New York

ANGLE STEEL STOOL COMPANY OF ILLINOIS
325 West Madison Street, Chicago

ALL STEEL PRODUCTS COMPANY
333 State Street, Detroit

PARENT METAL PRODUCTS COMPANY
134 North Fourth and Cherry Streets, Philadelphia

Agents and Dealers in All Other Principal Cities





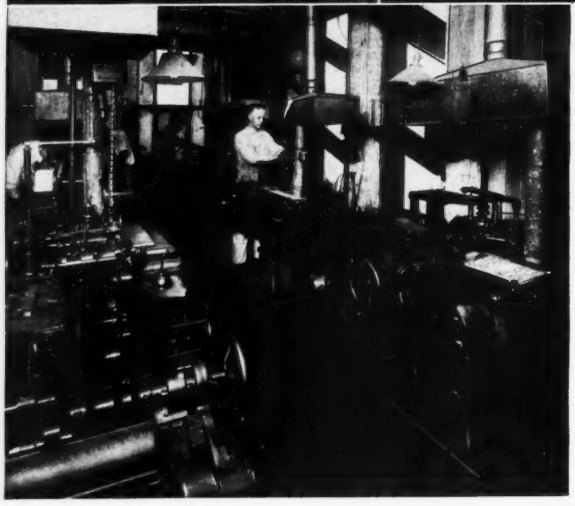
No. 110 STOOL

Economical-Sanitary-Permanent

Superior Typesetting Company

Another Exclusive User *of* WILKE'S Type Metals





View of composing room of Superior Typesetting Company, 732 Federal Street, Chicago. Also a view of their Monotype caster department.

"WILKE'S Type Metal meets our requirements for the fine typography in which we specialize", says Mr. John J. Smith, President Superior Typesetting Company. "There may be other metals just as good, but we know from experience that for uniformly fine face and solid body or slug, we can always depend on WILKE'S."

Wilke's METALS
THE HIGHEST STANDARD

THE Superior Typesetting Company specializes in fine typography. For sixteen years it has catered to printers, publishers and advertising agencies of the better class in the production of the completely made-up page ready for the press-room or locked for foundry.

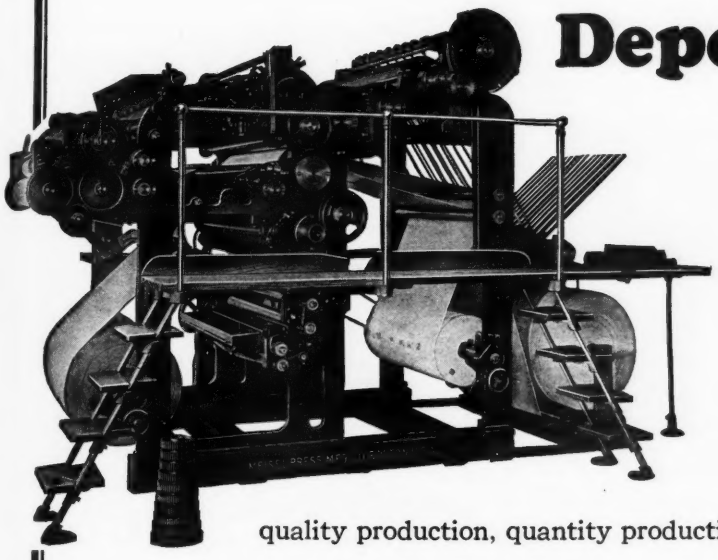
The Superior Specimen Book of type faces is a classic in the literature of type, and should be in the possession of everyone interested in typographic excellence. WILKE'S Type Metal has done its part in maintaining the enviable position the Superior Typesetting Company enjoys in the printing world.

METALS REFINING COMPANY, *Hammond, Indiana*

New York Office, Printing Crafts Bldg., 461 8th Ave. **Warehouses in All Principal Cities**

LINOTYPE · INTERTYPE · LINOGRAPH · LUDLOW · MONOTYPE · THOMPSON · STEREOTYPE

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Dependability

When the HONOR and INTEGRITY of the builder go into the construction of his machines you can be certain that his product possesses the DEPENDABLE qualities of PRACTICABILITY in design, DURABILITY in construction, RELIABILITY in operation. These DEPENDABLE qualities of MEISEL machinery assure the user of quality production, quantity production and quietness of production.

MEISEL products are built to help the purchaser

MEISEL PRESS MFG. CO., 944 Dorchester Ave., Boston, Mass., U. S. A.

Builders of Printing Presses of All Systems, Slitters, Numbering Machines, Sheet Cutters and Special Machinery

GOES BLANKS

Another opportunity for profit

Goes Art Advertising Blotters will stimulate business in dull seasons. They will keep the advertiser's name before his trade in brisk seasons. Send for the samples. Put on an aggressive Blotter Sales Campaign. You'll be surprised at the results.

have made money for other printers—they will make money for you.

Goes Blanks have been designed for type overprinting—designed to effectively set off the printer's printing. They will enhance the appearance and value of *your* printing—they will help you to sell higher-priced jobs of printing at largely increased margins of profit. They will help *you* to secure new accounts—help you to extend your business with old accounts. Thousands of printers will testify to the excellent opportunities offered by Goes Blanks.

There is a Goes Bordered Blank for practically every conceivable purpose, from a small merchandise or advertising coupon to a large insurance policy form, more than one hundred styles, all beautifully lithographed in rich appropriate colors. The border of this advertisement is an exact reproduction of one of the beautiful borders.

Send for the samples. There is no obligation

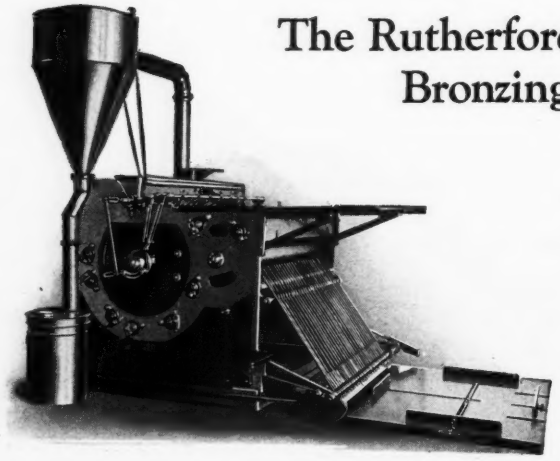
GOES LITHOGRAPHING COMPANY

35 West 61st Street, CHICAGO 3779

© GOES

Better Bronzing and Dusting Is Accomplished on Our Machines

That Explains Why the Majority of Bronzing Machines in Operation Are of Our Manufacture



The Rutherford Combination Bronzing and Dusting Machine

Most practical and economical Bronzing Machine. Uniform Bronzing over entire sheet. Positive delivery reduces spoilage to a minimum. Equipped with a practical Exhaust System and Bronze Dust Collector.

No Bronze Powder Wasted. Sheets dusted on both sides

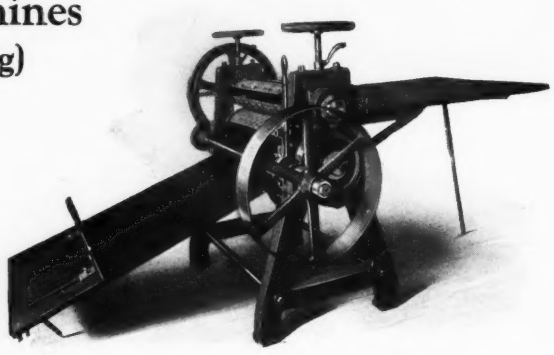
(Other styles and sizes for almost any requirement)

Roller Embossing Machines
(For Pebbling or Roughing)

Improves the appearance of all kinds of printing.

Easy to operate.

Standard sizes, 12″ to 30″.



The Fuchs & Lang Manufacturing Co.

Established 1870

(Dept. I) 119 West 40th Street, New York, N. Y.

120 West Illinois Street
Chicago, Ill.

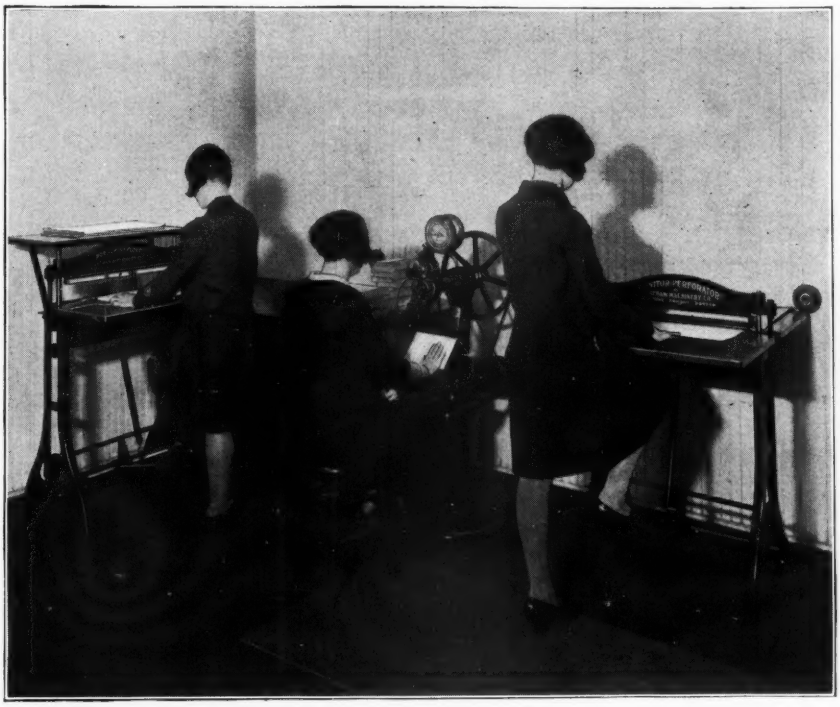
Factories:
Rutherford, New Jersey

142 North Fourth Street
Philadelphia, Pa.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

MONITORS

A STITCHER, A PERFORATOR AND A PUNCHING MACHINE, all at a price so low that you can no longer afford to send out this class of work.



20-inch Punch
Foot Power
20 inches between centers

No. 120 Stitcher
Capacity: 2 sheets to ½ inch
flat or saddle work

20-inch Perforator
Foot Power
Round Hole—60 Gauge

A DEFERRED PAYMENT PLAN, so liberal that these machines will pay for themselves, will be sent upon request.

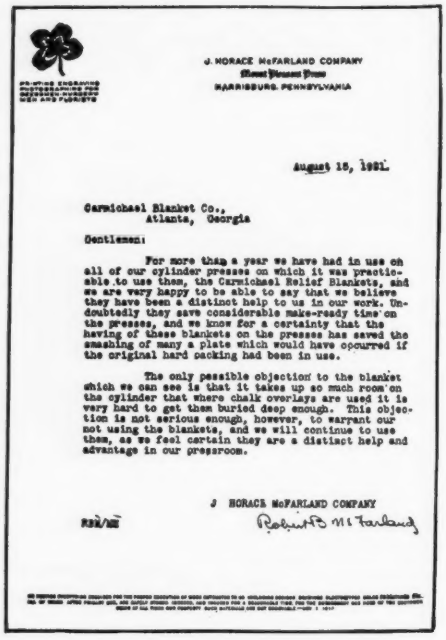
LATHAM MACHINERY COMPANY

1153 Fulton Street, Chicago

NEW YORK
47 Murray Street

PHILADELPHIA
Bourse Building

BOSTON
531 Atlantic Avenue



J. HORACE McFARLAND COMPANY
HARRISBURG, PENNSYLVANIA

August 18, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J. HORACE McFARLAND COMPANY

Robert B. McFarland

CARMICHAEL

Relief Blankets

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for Booklet and Price List

Carmichael Blanket Co.

ATLANTA, GEORGIA

Pacific Coast Sales Office

711-713 Mills Building, San Francisco, Cal.

This press has just been installed at
"THE ARGUS" and
"THE AUSTRALASIAN"
Melbourne, Australia

The superintendent writes us:

"We have the press erected now and yesterday it did the first edition run at a speed of 10,500 revolutions of the plate cylinders.

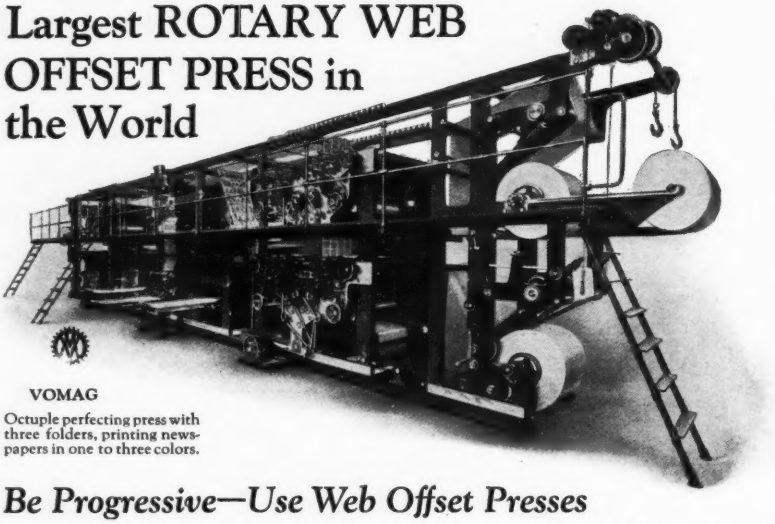
"The press is working fairly well. My one regret now is that I did not insist, when at your factory, that the machine should run at 15,000 to 18,000 revolutions per hour. It will print splendidly at 14,000 or 15,000. The best printing on this machine is when run at full capacity, 10,500. I can not get more due to lack of additional horse power. The work is better than at 8,000, so you see I have proved what I said, and Herr Voelker, no doubt, will be pleased to know that.

"My staff have all been trained by me, as not one man of the staff had done this work before. The printers are the only people who have had any experience in Lithography. I have come to the conclusion that it is best to train a man who knows nothing of the work.

"The firm thinks it is a wonderful machine. With kindest regards,

"Yours sincerely,
"T. W. BROWN,
"Illustration Superintendent."

Largest ROTARY WEB OFFSET PRESS in the World



VOMAG

Octuple perfecting press with three folders, printing newspapers in one to three colors.

Be Progressive—Use Web Offset Presses

One to four colors on one or both sides of paper. Prints on thinnest tissue as well as on cardboard. Over 10,000 impressions per hour. Roll-feed, sheet delivery, rewound or folded.

Printing: Books, one and multicolor. Wrappers or any commercial printing. Complete magazines. Newspaper supplements.

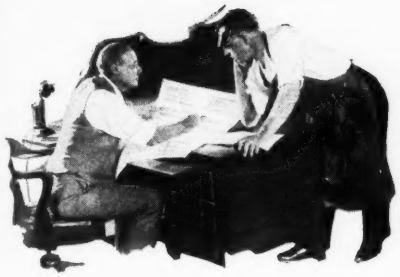
Vogtländische Maschinenfabrik A. G., Plauen, Germany

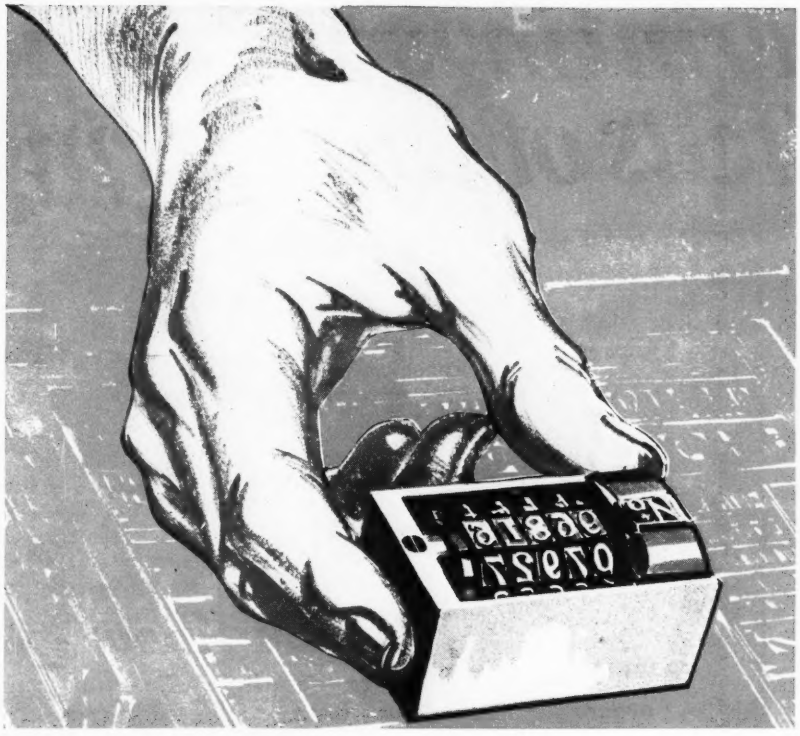
H. H. HEINRICH, Inc.

Sole Agents for the United States

Telephone Barclay 1367
15 PARK ROW

New York





Cost Finding



EVERY printer can always add extra profits with numbering jobs, and these can many times be figured at a margin which will make the job doubly attractive.

By present day numbering methods . . . highly systemized and efficient . . . you can often eliminate the extra impression for numbering, locking up the numbering machines in the same form as the rest of the job (as illustrated) and running them at the same time.

Thus you have the usual job, at the usual margin, PLUS the additional profit for the numbering.

Numbering machines are usually handled much the same as cuts with relation to composition, make-up, imposition, lock-up, etc., and should bear their proportion of the usual time charges.

Superintendents everywhere will realize the logic of this argument for numbering as a consistant profit maker. Numerous arrangements of your Roberts machines will make these little time saving devices pay for themselves over and over again. Special classes of work can also be handled, which will net you substantial *extra* profit.

Numbering in all its phases - -its problems and its profits - - is taken up in the well known handbook - "PRINTING PROFITS FROM NUMBERING JOBS", described in detail on the following page.

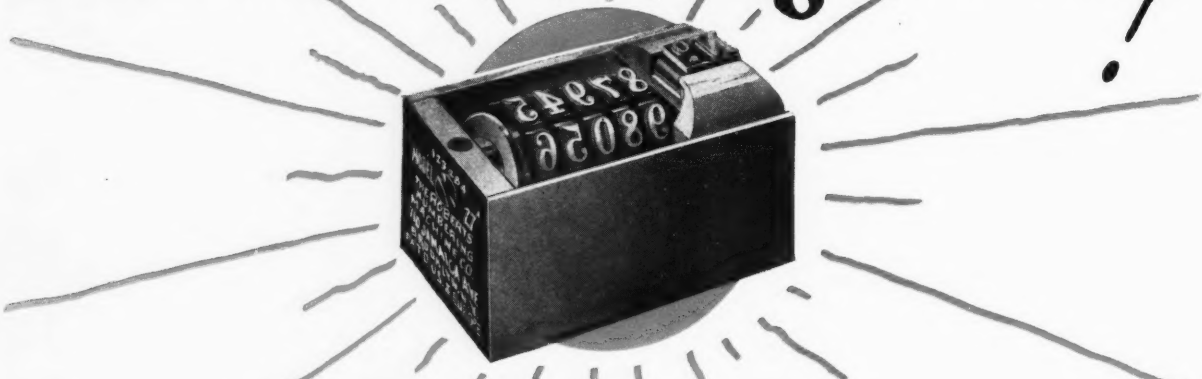
Cost per Hour plus Usual Profit

PLUS NUMBERING PROFITS!

THE ROBERTS NUMBERING MACHINE COMPANY
694-710 JAMAICA AVE. BROOKLYN, N. Y.

ROBERTS numbering machines

Printing's Master Technician Tells of Numbering Profits!



Do You Know - - -

1. Where and how to obtain orders for numbering work?

2. What kinds of printed matter should be numbered?

3. What your profit should be on numbering work?

4. The various numbering machines, their uses and possibilities?

LET Robert F. Salade, printing's master technician, tell you the story of numbering in his 64 page book *"Printing Profits from Numbering Jobs"*.

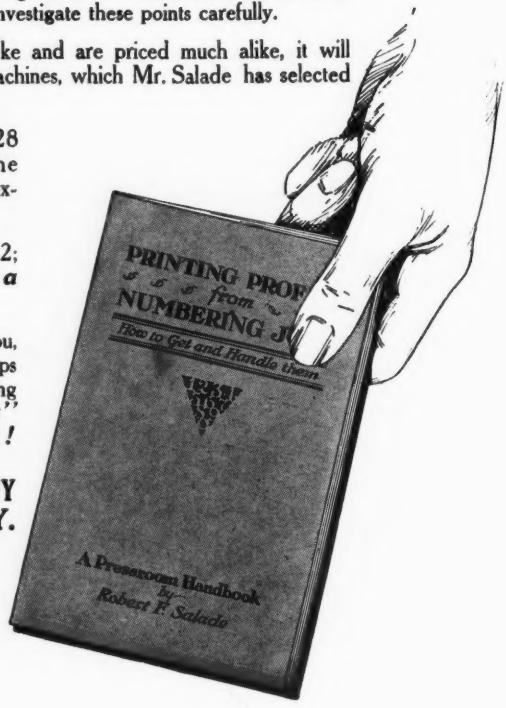
Learn in detail the technical requisites of a successful numbering machine - - the factors which make for long wear - - for consistent service. It will pay you to investigate these points carefully.

And nowadays, when all numbering machines look much alike and are priced much alike, it will pay you to investigate the merits of Roberts Numbering Machines, which Mr. Salade has selected as his examples of proficiency.

Roberts Model 27 (pictured above) and Roberts Model 28 are decidedly superior in eight distinctive ways. And the world's largest manufacturers have spared neither effort nor expense to make those machines the world's finest.

Specially priced, Model 27 (5 wheels) now sells at $12; Model 28 (6 wheels) for $14. And each is subject to ***a special discount of 10%.***

Now - today - while you have this advertisement before you, you can fill in the coupon in a moment. Five cents in stamps or coin, if you please - - this to cover the postage and mailing costs on *"Printing Profits from Numbering Jobs"* which will come to you absolutely gratis, without obligation!



THE ROBERTS NUMBERING MACHINE COMPANY
694-710 Jamaica Avenue, Brooklyn, N. Y.

ROBERTS

numbering machines

ROBERTS NUMBERING MACHINE CO.
694-710 JAMAICA AVE., BROOKLYN, N. Y.

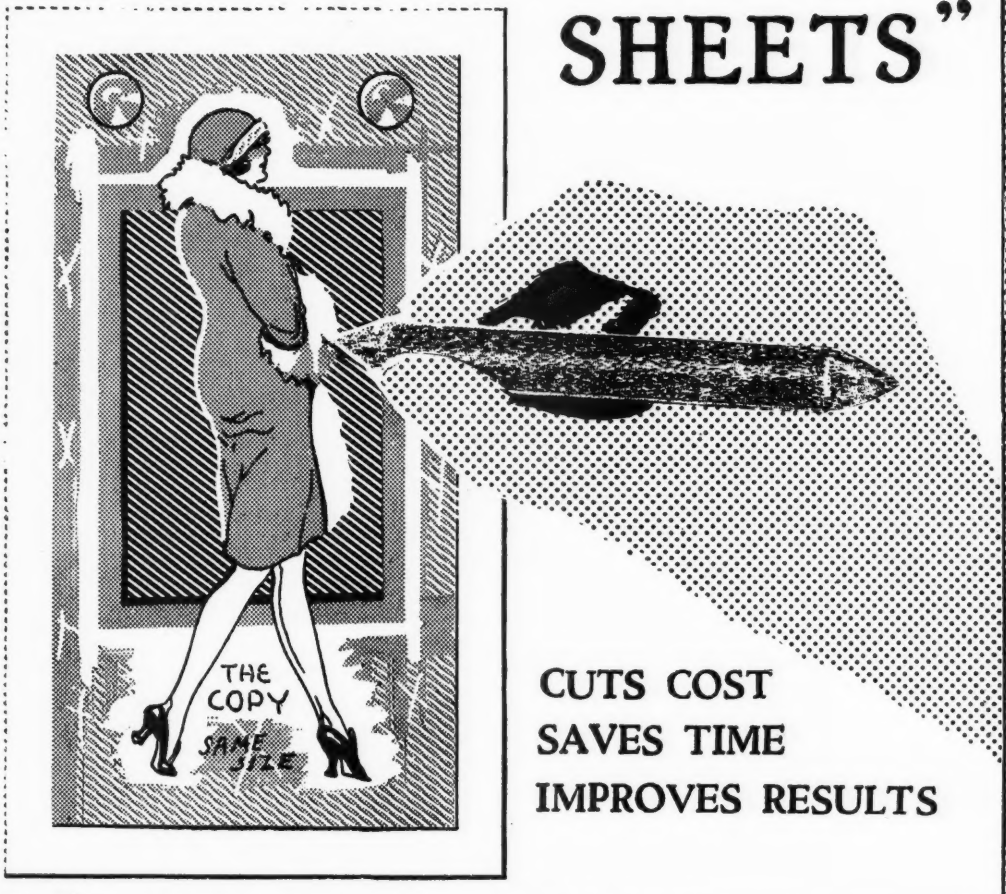
Kindly send me at once detailed information regarding the profit making possibilities of numbering machines; also a copy of "Printing Profits from Numbering Jobs" for which I enclose five cents to cover mailing cost.

NAME _____

ADDRESS _____

MY TYPEFOUNDER IS _____

"Not Ben Day *But*— SHADING — SHEETS"



CUTS COST
SAVES TIME
IMPROVES RESULTS



START the New Year right. Simplify your Ben Day problems with Hutchison Artists Shading Medium. *"You put it over the copy, they get it in the negative, and it comes in the plate."* Complete Working Unit, including 84 different sheets, for $42.00 (plus postage), sent on approval subject to one week's trial.

"This entire ad. was reproduced as one line plate, from one line negative by the Lang Engraving Company, of Philadelphia, with exception of initial illustration which was made by the 'Lowry Cartoons, Chicago' also using Shading Sheets."

SHADING SHEETS, all 9x12. Over 100 square inches actual working surface.

Single sheets [any design] per sheet **$1.00**
50 sheets and over [any design] per sheet . . **$0.50**
500 sheets and over [any design] per sheet . **$0.35**
ACCESSORIES, Working Unit [complete] **$0.75**

SATISFACTION GUARANTEED
Everything we sell is returnable upon receipt, if unsatisfactory

BOURGES SERVICE, INC.
Sole Manufacturers and Distributors
HUTCHISON ARTISTS SHADING MEDIUM
144 West 32nd Street, New York City
PENn 9314-5

IF you have a load to move you may put it on a wooden sled and drag it to its destination or you may put it on a wagon and roll it there. Either way you'll move the load, if you use enough force. But what a difference between pulling a dead load and a rolling one!

You can get along somehow, maybe, without the modern plate mounting aids manufactured by the Printing Machinery Company. But if you know the costs you can't want to. If you have any idea of the extra profits to be derived from it you will certainly use the right plate mounting system in your work.

The four authentic styles of metal base are made by the Printing Machinery Company. They represent our conclusions of over thirty years' experience with all the kinds of plate mounting work. Call on us for recommendations regarding your work. Mail the coupon. Get all the facts.

The
Printing Machinery Co.

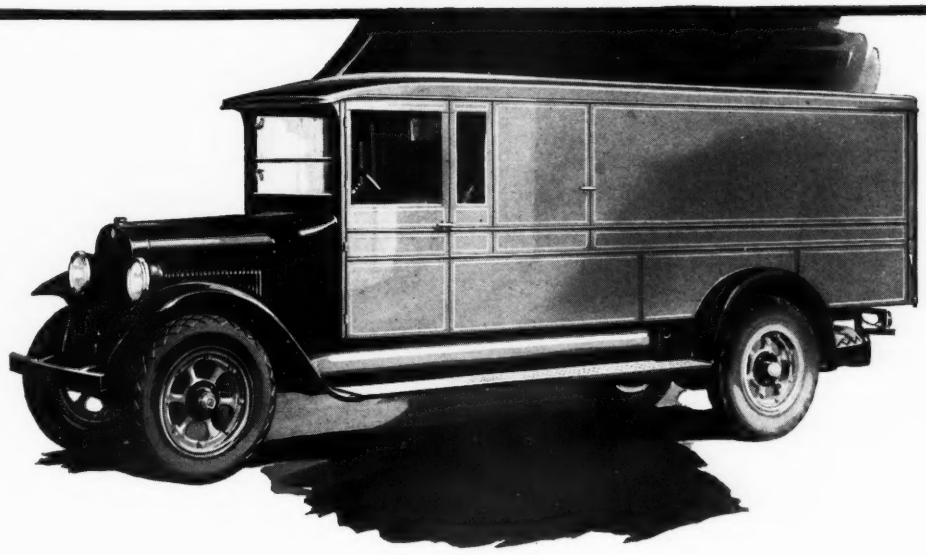
438 Commercial Square Cincinnati, Ohio

Gentlemen: Please send me complete facts on your service to printers.

Firm Name_____ Address_____

Signature_____

GRAHAM BROTHERS TRUCKS



Complete—Ready to Work

When your business requires a truck—or additional trucks—the need is immediate.

You can get the Graham Brothers Truck you want—without long delay. They are built in the right sizes and with the correct body styles to fit your needs.

And your dealings throughout the long life of the truck are with one concern—the Dodge Brothers dealer. He will be right there year after year to sell and to serve.

Only great mass production enables Graham Brothers to build for you such sturdy, dependable trucks at such low prices.

GRAHAM BROTHERS
Evansville – DETROIT – Stockton
A DIVISION OF DODGE BROTHERS, INC
GRAHAM BROTHERS (CANADA) LIMITED—TORONTO, ONTARIO

Graham Brothers Trucks and Commercial Cars meet 91% of all hauling requirements.

¾-TON COMMERCIAL CHASSIS	$ 670
1-TON CHASSIS (G-BOY)	885
1½-TON CHASSIS	1245
2-TON CHASSIS	1445*

*Disc Wheels With Dual Rear, Optional.
Prices f. o. b. Detroit

GRAHAM BROTHERS GB DETROIT

SOLD BY
DODGE BROTHERS
DEALERS EVERYWHERE

CALLAGHAN & COMPANY
INCORPORATED
LAW PUBLISHERS
401 EAST OHIO STREET
CHICAGO

E. I. CUDAHY
PRESIDENT
PHONE SUPERIOR 3880

NEW YORK OFFICE
120 BROADWAY
PHONE CORTLANDT 6870

November 4,1926.

Rich & McLean, Inc.
73 Beekman Street,
New York, N.Y.

Gentlemen:

The two magazines for the Linotype machines, we purchased from you, have been in constant use for two months and we find them satisfactory in every respect.

Very truly yours,

RJW.AR

CALLAGHAN & COMPANY

THE COSMOS
GREEK-AMERICAN PRINTING COMPANY
Printers and Publishers
49 MADISON STREET
New York City

Fine Print Everything
Color Work a Specialty

Catalogs
Folders Booklets
Printing in Foreign Languages

November 6, 1925

Messrs. Rich & McLean, Inc.,
73 Beekman Street,
New York City.

Gentlemen:

In reply to your letter of October 29, we are pleased to state that we find your magazines reliable and of good service, and that we have been using them for some time to our complete satisfaction.

Yours very truly,
COSMOS PRINTING COMPANY
per

NJB/MDJ

WATERBURY REPUBLICAN
MORNING AND SUNDAY
WATERBURY AMERICAN
EVENING

CIRCULATION OVER 51,000

MEMBERS AUDIT BUREAU CIRCULATIONS

THE AMERICAN BUILDING
WATERBURY, CONNECTICUT

November 1, 1926.

Rich & McLean, Inc.,
73 Beekman Street,
New York.

Gentlemen:—
Replying to your query as to new Linotype magazines purchased from you some time ago.

We have had these magazines in use for several months and have found them satisfactory in every way.

Very truly yours,

WATERBURY AMERICAN-REPUBLICAN, Inc.,
Geo. E Bryan
Supt. Comp. Rooms.

ROESSLER BROTHERS
PRINTERS AND PUBLISHERS
CINCINNATI

EDWARDS BUILDING

PHONE MAIN 7254

November 19, 1926.

Rich & McLean, Inc.
73 Beekman Street,
New York City.

Gentlemen-

It pleases us to advise you that the Magazine we purchased from you several weeks ago is entirely satisfactory in every way and we are greatly pleased with it.

We also wish to take this opportunity to commend you for the business-like manner in which you handled our order, and to thank you for the uniform courtesy and fair dealing shown us, which are very much appreciated.

Wishing you continued success,

Very truly yours,

ROESSLER BROTHERS

A:MR

Pilot Publishing Company
Publishers of The PILOT
JESSE SMITH, President. O. J. STONESIFER, Sec'y & Treas.

JOB PRINTING
MODERN EQUIPMENT
ELECTRIC POWER
PROMPT SERVICE
PRICES REASONABLE

Union Bridge, Maryland 11/8-26

Rich & McLean
New York, N. Y.

Gentlemen:

It was with more or less skepticism that we bought our first Linotype magazine from you some time ago, but after considering your most liberal offer, we decided to order one. We received it in a very few days after placing our order after which we subjected it to every practical test for accuracy, etc. and found it measured up fully to any we were using.

Both your products and service are all right and above all, your fair business methods should not only merit the continued patronage of those who have dealt with you but should appeal to all who have occasion to buy magazines.

Respectfully yours,
PILOT PUBLISHING COMPANY,

The Better Magazine . . .

Full Standard Size $150

Split Size (lower half) $110

Manufactured by RICH & M[illegible]

73 Beekman Stree[t] NEW

Each m
satisfac
tured u
factory,
are inte
types in

GEORGE F. NUGENT, President — ROBERT P. NUGENT, Jr., Secretary and Treasurer

THE GAZETTE PRESS

Printers - Publishers - Bookbinders

PHONES 8300 8301 — 55-57 MAIN STREET

YONKERS, NEW YORK

Nov. tenth 1926

Rich & McLean, Inc.,
73 Beekman Street,
New York City.

Gentlemen:-

We recently purchased two of your linotype magazines, and are perfectly satisfied with same. We do not find any difference between these and the Mergenthaler magazines, except the price. Naturally, we appreciate the substantial saving we have made.

Very truly yours,

GAZETTE PRESS
George F. Nugent
President

ADL/GFN

DIRECT MAIL ADVERTISING — PROCESS COLOR PRINTING OF ANY NUMBER OF COLORS — CATALOGS, BOOKLETS, PUBLICATIONS, DIRECTORIES, STATIONERY, LAW BRIEFS, GENERAL, COMMERCIAL PRINTING

Sherman Printing & Binding Co.

SEATTLE'S LARGEST
MANUFACTURING PRINTERS

91 COLUMBIA STREET, POLSON BUILDING

SEATTLE, WASH.

Rich & McLean, Inc. — Nov. 3, 1926.
73 Beekman Street
New York, N. Y.

Gentlemen :

The four Linotype Magazines which we bought from you recently have been received and we wish at this time to state that they are in every way first-class and thoroughly satisfactory. As to workmanship and material in these magazines there is nothing to be desired, they are in every way O.K.

Should you at any time desire to use our firm as a reference we will be very glad indeed to recommend them.

We wish also to express our appreciation for the promptness and care with which you handled our order, it speaks well for your firm indeed.

Assuring you that you will be hearing from us in the future when we are in the market for anything in your line, we are,

Yours very truly,

Sherman Printing & Binding Co.
Frank R. Hanson
Manager.

German Baptist Publication Society

PUBLISHERS, IMPORTERS, DISTRIBUTORS OF CHRISTIAN LITERATURE
RELIGIOUS BOOK REPOSITORY
3734 PAYNE AVENUE AT 38TH STREET,
CLEVELAND, O. Nov. 3, 1926

Rich & McLean, Inc.,
73 Beekman Street,
New York, N. Y.

Gentlemen:

It gives us pleasure to advise that the Linotype magazine bought of you several months ago is entirely satisfactory and seems to be not inferior to any magazine on the market. Our Linotype Operator upon being asked what he thought of it answered "Good" with a quite a little emphasis. Thanking you for making it possible to effect some material saving in the cost of such equipment, we are,

Very truly yours,

German Baptist Publication Society

ARROW PRESS

PRINTING · BINDING · ENGRAVING
OFFICE EQUIPMENT
42 WEST SECOND SOUTH STREET
SALT LAKE, UTAH November 6, 1926

Rich & McLean, Inc.,
73 Beekman Street,
New York.

Gentlemen:

Sometime ago we bought two Linotype magazines of your manufacture. We have given them a thorough try-out, and find them to be, in every particular, equal to the magazines we have used heretofore. We appreciate the care you have used in the manufacture of these magazines.

Very truly yours,

ARROW PRESS, Inc.,
Thos Lovendale
Vice-President.

Thos Lovendale
BCM

PHONE: CANAL 1241

OMER B. BRINDAMOUR
Linotyper
202 Centre Street, New York

Rich & McLean, Inc.
73 Beekman Street
New York City

November 8, 1926.

Dear Sirs:

The 12 Rich & McLean magazines that I purchased from you a few months ago have been tested and used every day and I am thoroughly satisfied that they are the best magazines I have used in my 25 years experience.

You may use this letter if you wish because I sincerely recommend these magazines as well as your firm.

Yours very truly,

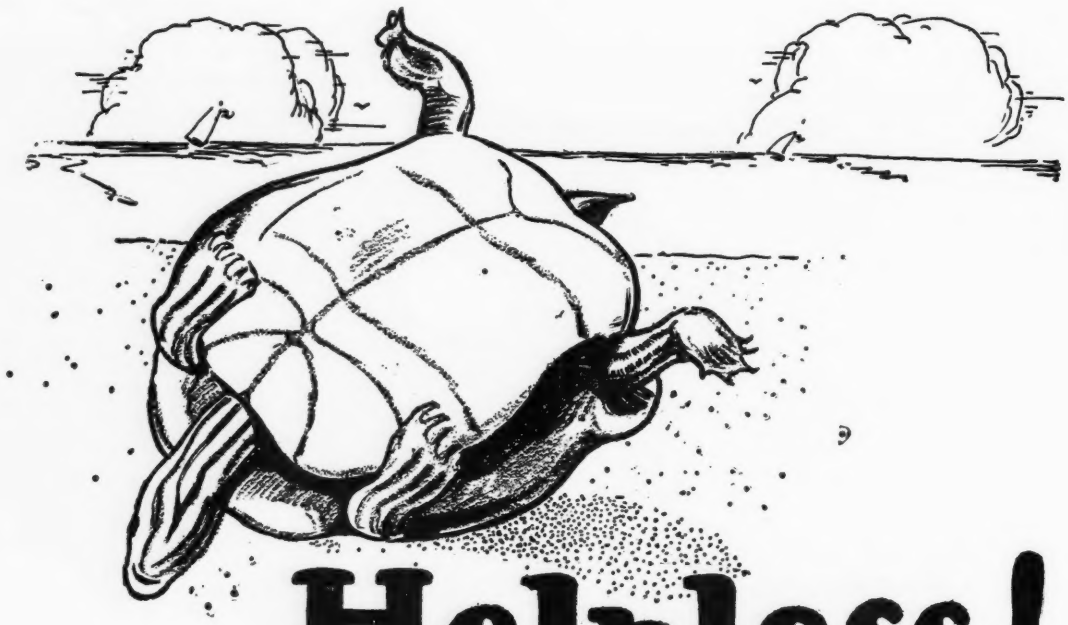
Omer B. Brindamour

. . . . *for Less Money*

Each magazine is guaranteed to give you perfect satisfaction and last a life-time. They are manufactured under our personal supervision, in our own factory, from the best materials obtainable. They are interchangeable and fit all the Standard Linotypes including Nos. 26, 25, 19, 18, 14, 8, 5 and 4.

&McLEAN, Inc.

NEW YORK, N.Y.



Helpless!

IDEAL Products

Ideal Typograph Rollers

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.

Graphic Rollers

Molded from gelatinous composition principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt.

Ideal Process Rollers

Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in press room practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

Ideal Lithographic Rollers

Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking-in or scraping.

A TURTLE "right side up" can move when he has to. But turn him over—and he's as helpless as they make 'em.

Printing presses, like turtles, have some important peculiarities, too. Let the rollers go bad and they are helpless. Equip them with the best rollers and they will do more work in less time than you ever counted on.

Ideal Rollers—there are types for all presses—are built with one outstanding feature. They last and last and last. And they give you constant good service with a minimum of attention up to the hour when you will gladly replace them with a new set.

We do not ask you to accept this claim without proof. The experiences of some of the country's largest printing and lithographing houses are yours for the asking. Write for our new book—"The Story of Ideal Rollers." It gives you the facts—why we have for our slogan the phrase, "Lower Cost per Impression."

IDEAL ROLLER & MANUFACTURING CO.

Sole Selling Agents

THE AULT & WIBORG COMPANY

NEW YORK CINCINNATI CHICAGO

Branches in All Principal Cities

General Offices and Plant No. 1
2512 W. 24th Street
CHICAGO, ILL.

Plant No. 2
22nd St. and 39th Ave.
LONG ISLAND CITY, N. Y.

2986 PER HOUR

Excellent Record for Month Established by Miller Master-Speed Jobbers



MILLER MASTER-SPEED JOBBER
"The Printer's Greyhound"

ANALYZE this verified statement of production as established by two Miller Master-Speed Jobbers on straight run-of-hook work, in a modern, up-to-date shop, operating under the U. T. A. Standard Cost System:

MILLER SAW-TRIMMER CO., October 15, 1926
Pittsburgh, Pa.

Gentlemen: We are submitting production figures established on two of your 11x17 Master-Speed Jobbers for the month of September, 1926:

Make-ready	Running Time	Chargeable Hours	Non-Charg. Hours	Per Cent Charg.	Per Cent None Charg.	Total Impressions	Average Per Running Hour
26.4	95.5	121.9	66.3	65	35	295,755	3,096
21.8	92.2	114.0	77.0	59	41	264,110	2,864

These hourly records were made in the usual course of the day's work. The presses were not "tuned up" for the occasion, neither were the presses favored with picked jobs, which were taken as they came from the composing room.

The Master-Speeds have given every satisfaction, much more so than new model presses which are so often put on the market without proper testing.

Very truly yours,

(The name of this plant, which is being operated under the U. T. A. Standard Cost Finding System, will be furnished on request.)

Write for Descriptive Booklet, Samples of Work, Facsimile Letters from users, and other interesting Master-Speed Literature—free on request

MILLER SAW-TRIMMER COMPANY

PITTSBURGH, U. S. A.

Atlanta, 65 Walton Street
Boston, 603 Atlantic Avenue
Chicago, 524 S. Clark Street
Dallas, 509 S. Akard Street
Los Angeles, 300 E. 4th Street
Detroit, 619 Wayne Street
St. Louis, 712 Chestnut Street
MILLER & RICHARD, Toronto, Winnipeg
Minneapolis, 423 S. 5th Street
New York, 60 Beekman Street
Philadelphia, 141 N. 12th Street
San Francisco, 613 Howard Street

A Few Sales Problems Solved

By The Editor

"THE wasteful turnover among printing salesmen is but one indication of the lack of sales management," says Frederick Black, the director of advertising of the Matson Navigation Company, San Francisco, in the leading story in the February issue of our magazine. And he adds: "A business that has no definite plan of sales procedure is likely to depend entirely on the sales ability of its salesmen . . . But when a salesman fails to produce it is invariably the fault of his sales manager just as surely as it is the fault of a teacher when a pupil fails to pass an examination." It is a new slant to an old problem that you would better look into and see for yourself whether or not he is right. Maybe we have blamed the salesman without cause. ¶Fred E. Kunkel, an old friend of yours and ours, shows how to "Get More Business From Old Accounts," a proposition that surely looks tempting at this time of heart-breaking competition. "Once you have a good customer on your ledger, why not hold on to him?" is Mr. Kunkel's main query. He is right at that, if you should ask us, and he answers the question quite satisfactorily, too. ¶Edward H. Austin, who styles himself "Forty Years a Printer," discusses "One Hundred Per Cent for Your Labor Cost." His arguments are well worth consideration. ¶Linn D. MacDonnold discusses direct advertising for printers in his usual forceful manner. He shows where such advertising is wrong, what's wrong with it, and how it may be improved—all worth-while propositions, to our way of thinking. ¶Leo T. Parker, a counselor at law, discusses the legal weight of a letterhead, based on numerous court decisions. ¶Besides all this there is a galaxy of contributions from our regular correspondents and others, illustrated in black and colors, not the least important being John Reed's serial, "The Science of Imposition." Just have a peep at pages 587, 588, and 589 of this issue. It's the last word in imposition information.

Complete index of the editorial contents of the January issue may be found on page 701

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
Copyright, 1927, by The Inland Printer Company.

THE HENRY O. SHEPARD CO., 87 PRINTERS, CHICAGO, ILLINOIS.



CHARLES A. STINSON
American Photo-Engravers' Association



ERNEST F. EILERT
United Typothetae of America



JOHN OMWAKE
Lithographers' National Association



ELBRIDGE W. PALMER
Employing Bookbinders

The Presidents of the International Trade Associations in the Printing Industry

1926-1927



WILLIAM J. ONINK, JR.
Association of Electrotypers



KIMBALL A. LORING
Trade Composition Association



JOHN J. DEVINY
Printing House Craftsmen



LOUIS F. BOCKMANN
Engravographia

THE INLAND PRINTER

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 78 JANUARY, 1927 NUMBER 4

A Catalogue Built to Sell Goods

By JEROME B. GRAY

Service Manager, Franklin Printing Company, Philadelphia

THE advertising manager, with a superficial knowledge of typography, layout, and engravings, had worked hard and long at the dummy for his new catalogue. When it was completed, he sent it to the photostat corporation in the city with instructions to reproduce it actual size and make six sets of positives. When the photostatic reproductions were returned, the advertising manager spent a few more hours pasting the prints in blank dummies he had obtained through a printer. The six dummies finished, he filed the original, buzzed for his stenographer, and dictated to six printers the following letter:

Gentlemen:

Within two weeks we will place an order for a catalogue similar to the enclosed dummy. There is a likelihood of changes, but they will be minor, and this dummy should be accurate enough for the finished estimate. Kindly quote us on 25,000 copies printed in two colors on an eighty-pound stock of average grade. We will supply all engravings.

It is obvious from the photostat dummy that other printers are being given an opportunity to bid. This, however, should be no indication that price is the main consideration. We have always demanded quality.

Cordially yours,

.....

P. S.—When submitting estimates give also the probable date of delivery, counting the production days from the time the order is placed and all plates are in your hands. . . . We must have your estimate within five days.

The letters in the mail, the advertising manager settled back in his chair to congratulate himself on a good job well done.

Sometime during the following day, six printers received this advertising manager's effort. As later developments proved, five of these six printers turned the dummy over to their estimators with instructions to rush the estimates through promptly and to keep the profit down to a hair-line basis. The sixth printer reacted in a different way — and it is with him that we shall concern ourselves, for he proceeded as follows:

The mail came in. The general manager received and opened the letter and looked at the dummy. An experienced eye told him instantly that the finished job, if produced according to instructions, would be quite foreign to the usual quality of the work manufactured in his plant and quite useless to the manufacturer as an actual and profitable creator of sales. He grunted and was about to call the service manager to his desk when another thought occurred to him and he went to the president's office. There he explained the matter briefly to the chief executive, received certain instructions and again went to his desk. In fifteen minutes he was in the conference room talking to the sales manager, service manager, a service and copy man, the superintendent of the plant, the art director, and the director of typography.

"We have just received this dummy," he explained, "from one of the largest and richest concerns of its kind in the country. We have been asked to give our estimate on its printing in a quantity of 25,000. I need not tell you that it is the work of one who does not know the first thing about salesmanship in print. There is enough material here to give you all the information you need about what they have to sell and what they want to display. We are going to gamble $300 on a new dummy which must be in my hands within five days. I want a catalogue that will sell this manufacturer's products, and I want a dummy as different from this as day from night. And when you are planning it, forget price. That can come later." He left the room.

Inside that room things hummed. Six men, each of whom knew his business thoroughly, were tearing the immature dummy to figurative shreds and pasting those shreds together into a fine piece of printed salesmanship. The catalogue, at the start a jumbled piece of inane boastfulness, became a departmentalized piece of dynamic sales power. Human interest was instilled. Goods were shown, not flat and drab against white

space, but in actual use. A department was added which was called "The Record of Achievement," in which were reproduced letters from satisfied users. The typography was raised from an heterogeneous mass of unreadability to a suave dignity in fit keeping with the quality and purpose of the merchandise. The book was built to sell.

Mentally completed, the work of actual formation began. Ensuing days found artists busy. Paper houses coöperated in the making of many blank dummies showing various grades of stock and various combinations of grades. The copy writer prepared copy for a typical page and turned it over to the director of typography who had it actually set as a style treatment suggestive of the finished pieces. . . . In five days a dummy lay on the general manager's desk — a beautiful dummy, complete and absolute. And on the fifth day the sales manager himself took that dummy to the manufacturer.

The advertising manager turned it over and over in his hands. He pored into it. He asked questions. He called in his assistant and together they went over it. Other executives came in. Some of them exploded with a "Just what we need! " Others grunted.

"I'd like to show this to the boss," said the advertising manager. "You'll leave it here for a day or two? It's so — so darned good, you know, but so — so darned different from ours that I'd better show it to the boss. And then the price — it's so — so darned staggering."

The boss evidently thought well of the improvement, for he O. K.'d the job without any loss of sleep and the printer with the initiative and the spirit of selling only that which he knew would profit the buyer landed an order over four hundred per cent higher in price than the estimate of the highest bidder on the home-made dummy. What was that saying of Benjamin Franklin? "Profit is ever twofold: He who gains must profit him who buys."

The Style in Advertising Copy

By LOUIS W. LARSEN

SOMETIMES we hear advertising copy spoken of as if it were a thing detached, apart and aloof from all other kinds of written composition. Many a writer or speaker on this moot subject conveys the impression that commercial writing is totally different from any other type, that it has little in common with literature at large. Its aim is to sell merchandise and not to divert the mind into channels of instruction and entertainment. Ergo, its method is different, it defies all the known laws of rhetoric; does so with impunity and resorts to all the tricks and devices that the ad. writer's fertile brain can conjure.

Unless you were born with the knack of copy, unless you have the verbal flare that lends itself to colorful speech and astounding phrases — keep away from advertising, young aspirant, for you will not succeed. You may write well, have a vivid command of words and be deft at narrating and describing — but your copy will lack the subtle and elusive urge that "brings home the bacon."

It is something like that that is in the mind of the laity and that crops out abundantly in the work of the "practitioner." Such writers proceed in accordance with their own dictum of "pep" and gusto. They turn out stuff that is full of fire and punch; they bowl you over with unexpected phrases and knock you for a row of superlatives with a smashing headline. They cut a lot of capers in copy and are answerable to no one for the method employed.

Hence advertising copy is the one American product that defies standardization. Every one agrees that the aim of copy is to sell; nearly every one disagrees on the best copy method for achieving the end. It is an open forum, and every man's opinion is a challenge.

There is one fallacy, however, that should be abandoned forthwith — and that is that advertising copy is as modern and as experimental as are the sheer mechanics of the craft. After all, advertising copy is speech; it is the effective use of words and phrases and sentences. The basic rhetorical rules hold for all communication for the written or spoken word. So in producing advertising copy we would do well to heed some of the wisdom of the ages; to follow some of the patterns of the masters in the use of the mother tongue.

There is a lot of confusion extant on the matter of style. The popular notion is that style consists in adroitness and unusualness. Too often verbosity passes as an earmark of cleverness and effectiveness. Effusion rates higher than restraint and high-falutin phrasing is better than plain and simple writing. All of which is a mistaken point of view. Copy, whether for the portrayal of the drama of life or for "sixty inches of display space," is only a means to an end. When it capers and cavorts in its own right and forgets its subordination to thought and feeling it is defeating its own aim. It is distracting attention from the thing to be depicted or sold to the manner of depicting or selling.

The most important element of style, according to Herbert Spencer, is economy and simplicity of phrasing. This insures reader impression and interpretation with the least possible effort. Verbose writing gets in the way of thought and superlative insistence in selling a product provokes doubt.

"Style is the man," says Walter Pater. And that holds as true for advertising copy as for literary copy. Style *is* the man, his honesty of conviction and his knowledge of product. Style somehow has a way of taking care of itself. It becomes flamboyant only when the real substance is lacking. It is a well known fact that great scientists, without any special schooling in literary form, have been in the main vivid writers. They have something intensely vital to say and they need no particular training in the devices of rhetoric to know how best to say it.

Just here is a stern lesson for writers of advertising copy: they should be more concerned with their merchandise than with their bag of verbal tricks. Novelty is all right in copy, but it should be novelty of point of view rather than novelty of diction. It takes thought to achieve the first end; any hack can do the other.

This point of putting thought foremost is well illustrated in a recent advertisement of electrical appliances. "Are You Working for Your Husband's Second Wife?" was the rather startling caption. That not only flagged the attention but focused it at a vital place. It made the woman who saw it eager for the story that followed, oblivious of anything that had to do with the mechanics of phrasing. It was startling but not distracting. It launched her unerringly in the direction desired. The copy was a simple statement of contrast between the wife who is a drudge and the wife who commands the modern conveniences. She drew her own conclusion accordingly.

Good style in copy, whether literary or commercial, never obtrudes itself on the attention. It is just the modest though effective vehicle for conveying interesting thought or impression. The interest inheres in the thought and not in the style *per se*.

"Only that style is perfect which effaces itself," said Oscar Wilde. He was speaking of literary style, true; but the dictum applies to advertising copy as well. Advertising copy, more than any other kind of writing, is concerned with converting the reader to a definite way of thinking; it is totally commercial in its aim; it is propaganda, if you will. True, it occupies expensive space, but it has no purpose of awing the reader with a flow of fine writing, or of provoking the comment, "Isn't it clever!" The reaction aimed at is not admiration for copy but desire for merchandise.

Of course, advertising copy has its peculiar and characterizing features: it is usually unelaborated description and highly condensed; it employs repetition plus ultra, as a device for riveting and impressing. But these things, after all, are only mechanical considerations. Advertising copy may have all the vices of cheap literature or the virtues of the refined.

There is a lot of advertising copy being written that is above reproach. It is simple, direct, and truthful. It is concerned with selling goods and it does not toy overmuch with words. It shows infinite care in preparation and true visualizing of the demand. Therefore it rings true. Any copy man can learn his daily lesson by reading the works of the masters of literature.

Printing Throughout the World

Part I.—*By* ROY T. PORTE

TO those who live in the West, Middle West, and all parts of the United States west of the Hudson River, foreign lands begin just about east of that artery. In making comments of this trip around the belt of the world, where we hope to meet many printers, it seems "quite all right," as our English steward says, to start with New York city — and perhaps some other "eastern" cities. We had intended to start with Chicago, but unfortunately miscalculated time and arrived in that town on the first Monday in September — Labor Day; so there could be no visiting of printer-friends as had been intended. But the day was far from lost, as Harry Hillman met us at the train, and it can be taken for granted that the "printing business was thoroughly discussed" by night. Some day we are going to write a real biography of Harry, but this is neither the time nor the place to begin. We'll reserve him for vivisection some time in the future.

A day at Niagara, then a daylight boat ride down the Hudson, and we were in New York. It was just as we had left it about a year ago. The seven million taxicabs were all running around as before, the streets we should have traversed were still being torn up to put down more subways to complete the crossword puzzle of how to get somewhere, which train to take, where to change, and what to do if we didn't know. There were no guards or cops about, or any sort of information handy. Everybody was in such a hurry, or so busy reading the picture papers, that we hated to ask them how to find the way. As a last resort we finally told the taxi driver where we wanted to go — and then trusted to luck and to what the meter said we should pay.

There are other "foreign" cities in the United States besides New York city and as we had some time to spare, and some other business to take care of, we decided to see something of printing in those cities before the date of sailing.

WASHINGTON.— Distances are so short in the East! When we go to Denver from Salt Lake City to gossip with Orville Smith, or any of the other fellows, we figure on a nice railroad ride. To go to Washington

from New York we board the train about midnight, or an hour before or after — depending upon how we figure the daylight saving schedule — and before we get a chance to sleep we suddenly stop. After due investigation, we discover we are in Washington. As we dig out from under the cinders, gravel, dirt, and other miscellaneous parts of the East that cover us, and put on our clothes, a bright sun awaits us — and it is Washington — the home of Cal, Ben Durr, and some three hundred printers.

Cal wasn't home, but Ben Durr was, and for an hour or two we talked about printing in Washington, of the organization of which Ben is secretary, and the work it is doing for printers in that part of the world.

Ben is one of those queer men who really likes to be secretary of a printers' organization. He needs the money, of course, but he likes the work — at least that is what he told us. And from talking with several printers, it seems they like him, even if Ben does say some sharp and meaty things in his weekly bulletin every once in a while.

Still, there are a few old dirty print shops —" job printers "— in the capital of the U. S. A., the same as elsewhere, and Ben has yet much to do despite the splendid work he has done so far.

Unfortunately Public Printer Carter was out of the city, so we did not meet him, but did enjoy a trip through the government printing plant. It was an inspiration to see such a plant, and to know it is being conducted along modern lines. It would take several pages in THE INLAND PRINTER to rightly record our impressions of the government printing plant, bureau of engraving, and all the other graphic arts industries of the United States government.

As very little manufacturing is done in Washington, commercial printing naturally suffers from that cause; but the various propaganda institutions use considerable quantities of printing. Many " national organs " are published, and from these the printers secure a large amount of business.

BALTIMORE.— About an hour and a half auto drive from Washington is Baltimore, the home of the oyster, of John C. Hill, Norman T. A. Munder, and about three hundred other printers. In using the word " oyster," we do not want any one to think that the others are to be compared to the silent bivalve. John Hill is never silent; he always has something to say — or to write. And how we do like to read the things John writes to the members of his organization! His words sparkle and snap — and there is always plenty of good raw meat in what he dishes up. A printer, a real " type-sticker," a business man, an executive, and a leader is John C. Hill. Really he ought to be out West, and not in Baltimore — although we frankly admit that town probably may need him a great deal more than some of our western cities.

With hundreds of other printers in Baltimore, some way the name " Munder " sticks out. Not that he is greater, or has a larger plant, but just because he is Munder. And we have found out the secret! His compositor, pressman, and even his bookkeeper have all been with him thirty years or more — they are part of " Munder." The name is his, but all those who have been with him have worked with him and he with them. Bunch them all up together — in their working clothes — and you would have a hard time saying who was Munder and who was somebody else. They all have the Munder look — if you can figure that out. That's why we know Munder out in the West. It's an institution — small to be sure, as some printing plants go, but not small in ideals or in desires. Perhaps it is too idealistic to be a great financial success, but it does one good to know there is one printer who loves to produce something as nearly right as possible regardless of price. But, we think Norman has a little Scotch or something in him, that tells him he must get a real price for the work he so artistically produces.

And but a few blocks from his plant is a typical Hank Sluggs " job shop " where they do " engraving, lithographing, we print everything " all on one old platen press and one self-feeder of ancient days.

And another printer told us much printing goes out of town, which is something terrible, although we noticed he had a " job " on his cylinder press for a concern in Washington.

PHILADELPHIA.— For a few moments we thought there had been some mistake and we were back in New York city; but after the first six or seven blocks the taxi driver assured us that we were in Philadelphia all right, and that the fight was to take place that night. The torn-up streets, the bump, bump over plankings were so much like the city on the other side of the Hudson that we thought we were there. There is a similitude, however, in that both places are putting in subways; also in the great crowds which were mostly all Westerners coming in to see Dempsey and Tunney at $16.50 to $27.50.

Yes, we got wet. Very wet on the outside, and saw Jack — our old Salt Lake City fighter — get trimmed by an upstart from Fourteenth street in New York city.

Every one knows about *The Saturday Evening Post* and the *Ladies' Home Journal,* and how Cyrus Curtis made a wonderful success so Bok could offer $100,000 for a " peace " plan that wouldn't work, while he continues to write more books about Bok instead of continuing on the job of editing the *Ladies' Home Journal,* just as Franklin Heath continues on and on with his job as secretary for the printers in the town made famous by Benjamin Franklin. Let's see, it must be twenty years ago — maybe more, since we first met Heath in Chicago, or some place else. He is one of the few old-timers in printers' organization work, perhaps the dean of them all. He has a noble record for service, a wonderful organization, and a great bunch of printers to work for.

A good deal of book printing, some periodicals besides the Curtis papers, and a vast amount of commercial printing is done in Philadelphia. Probably as wide a variety of work as is done in any city, with no one class predominating. Surrounded by many industrial plants, the field for catalogue, direct-mail, and commercial printing of all kinds is vast, hence many large plants do a fair grade of work, while a few cater to the better class.

And they also have with them the inevitable Hank Sluggs "job printer" as well as the printer who sells 250 envelopes, 250 letterheads, 250 cards, and 250 invoices for $8.95, or any other price that comes into his head.

BOSTON.—The scene changes here. A more sedate feeling comes over one who enters the precincts of this old town with its quaint, crooked streets winding up and down hill, the Common where they used to duck the scolds and put the profiteer in stocks. We tried hard to find out if ever a printer had been put in the stocks for overcharging, but could find no such record. And there is the place where Ben Franklin was born, and the church in which he was baptized while but a day old.

A printing office not founded a hundred years ago or so does not amount to much in this town, however prosperous or pretentious it may be. There are many such plants, all with a reputation and dignity to uphold. One plant has been printing a religious weekly paper for over a hundred years and has never gone broke! Quite a record for both the printing plant and the paper.

In treading the streets of Boston, we felt as though Ben Franklin were just around the corner — the boy Ben who saw no opportunity there but took a ship to Philadelphia in order to put that city on the map.

Thus ended our journeys in the far East of the U. S. A., and back to the big city we had to go, and here really must begin the true story of the trip of all trips, the realization of a dream that we thought never would come true — but by good luck has been made possible.

NEW YORK CITY.—With some 2,000 printers — perhaps 3,000 in the entire city, but at least 2,000 in Manhattan — it is hard to point out or give a clearly defined impression of the printing industry of New York city. In probably no other place in the United States is there such a variety of printers.

Some way in starting off to write about each city we begin with the secretary of the printers' organization. We can't start any other place because it seems that about him hovers the index pointer of the industry. The barometer of printing in any center is the printers' organization, how it is functioning, the kind of secretary or manager the printers employ, and the class of printers which constitute its members. And New York city is typical of all other printing centers of any size in that its printers' organization gives one the key to the situation.

It is a common thing now to have "graphic arts" buildings in the West and Middle West. Kansas City, San Francisco, Omaha, and others have such buildings. In New York city there is a graphic arts building, the idea of Charles Francis, but not carried out as he at first desired. Another "printers' building" is going up and probably will be followed by others in the future.

On the seventeenth floor is the office of John Clyde Oswald, manager of the Employing Printers Association of New York. With an office force of some forty people, six or seven field secretaries, and many department heads, there is a real printers' organization, an enlargement of many other organizations in cities of less population where perhaps two or three people carry on the work. It is there seen in its broadest development. Because of its size, it is possible to give attention to each need in an extensive manner.

Interrupting Mr. Oswald at his mail, or some other work, and despite three or four stenographers, secretaries, telephone calls, etc., by taking advantage of a friendship of long standing, we tried to pin John down to a few facts. We wanted him to dictate an interview, but with his wry smile he just tried to say what he was attempting to do — or rather what the members of his organization were doing through him to build up and better printing conditions in New York city. But for the fact of size, his description is much like that of many other city printers' organizations.

"We have about eleven hundred members," Mr. Oswald said, "in twenty separate divisions, each division being separate and distinct and complete within itself with its own executive officers and treasury. Each division pays its own bills and runs its own affairs, contributing to and sharing in the activities of the whole organization. We have an employment bureau, and over there you will notice about sixty people. They are waiting for work, and in another hour they will be gone, each to a plant to supply the need of some member. Instead of a hit-and-miss method of getting help through want ads., we now have our members telling us of their needs and workmen reporting here. The same is true of credits and collections. We have records of some twenty thousand buyers of printing. Any member can secure a credit rating of any buyer. If we don't have a record on file, we send a man out to look up the buyer and obtain a report. Two men look after bad accounts and if necessary take them into court."

We pressed him for more information, but he turned us over to his private secretary, as he had other engagements. We rather surmise John thought he was a busy man when he was publisher of *The American Printer*, but we wonder if right now he doesn't look back upon those days as an easy and rather "lazy time" compared to his duties right now.

For instance, he had reports of three committees to look over, some minutes of several meetings, a mix-up in dates to take care of, a speech to make before another organization, several salesmen to interview, telephone ringing every few minutes, all in addition to a big nuisance in the shape of a fat man from the far West who persisted in asking questions and would not be put off even by being told to look over that wonderful book, "In Quest of the Perfect Book."

And then Charles Paulus came in, and Charles Francis who was to show us some of his pet hobbies, and one of the secretaries said Mr. Blanchard was in the next room, where we all wandered and where we took the time of another man to tell us something of what he was doing, now that he has retired from active business.

But space has been filled and nothing has been told. So Blanchard, Charles Francis, Charles Paulus, Charles McCoy, Paul Nathan, William Edgar Fisher, Frank C. Crawford, Frank B. Berry, E. F. Eilert, Isaac Van Dillen, William A. Walters, and others must wait until another chapter.

Print Shop Adventures and Sketches

Part I.—*By* FLOYD H. LINCOLN

A Gentle Reporter

ALMOST three years have elapsed since the officials of the First National Bank of Weldon discovered that the bank was short certain securities to the amount of thirty thousand dollars. Suspicion centered on the assistant cashier, John Blake, who had charge of that part of the bank's business and was really responsible for the safekeeping of the bonds. Blake had been much trusted by the banking house, was well liked by the people of Weldon, and the fact that he seemed to be implicated in the shortage came as a great surprise.

It created more than a mild stir in the city of Weldon and later, when Blake was convicted of embezzlement and sentenced to the penitentiary, the stir became an upheaval. Blake's conviction was secured largely through circumstantial evidence plus the untiring efforts of the young district attorney, who was anxious to make a name for himself. To the very day that the steel doors clanged behind him, Blake declared that he was innocent, maintaining that he had been the tool of others.

But this is not the place to tell the story of Blake. Blake's story is a sad one in almost every particular, while the story of little Ella May Dell and her experience as club reporter for the Weldon *News* will make far happier reading.

It began one afternoon when interest in the bond shortage and the unfortunate Blake had died a natural death and there was a dearth of news. Jim Goodwin, managing editor of the Weldon *News*, had just lighted his corncob pipe, preparatory to taking up the strenuous job of bringing forth another edition of the "best paper in Weldon or anywhere else, b'gosh," as he was wont to express it. The pipe was going good, his sleeves were rolled up, vest unbuttoned, and other and sundry preliminaries were being undertaken, when his door was suddenly opened and there stood the president and treasurer of the Weldon News Company, John W. Peters. "Old John W.," as he was commonly and affectionately referred to, had founded the *News* many years before and was rightly called its very soul.

"Don't put it out on my account, Jim," remarked John W., as he saw that Goodwin was about to lay aside the aged corncob. "Maybe you'll need its strength to support you presently. I have something of importance to tell you."

"What's up?" asked Goodwin. "I hope you have a real piece of news. I can stand considerable of a shock in that line. Front page stories are as scarce as hair on the top of my head."

"Well, this isn't news — not exactly — but eventually it may lead in that direction," said John W., as he sat down and rested an elbow on Goodwin's desk. "It's like this. A few days ago I was called upon by no less a person than the distinguished Mrs. Brooks-Robertson. Among other things she said that the Weldon *News* does not take sufficient notice of the doings of the various women's clubs in the city." John W. paused while he moved his chair a trifle farther away in order to avoid the fumes of the smoke screen that Goodwin was puffing out.

"Only last week we put in a couple of inches with a double head about her recent address before the Civic Club on 'What Weldon Needs,'" said Goodwin, between puffs. "What more can she expect?"

John W. smiled. "Well, she stated in no uncertain terms that we were not being fair to the women, that they were doing wonderful work in community uplift and that we should have a regular department devoted to the publication of their activities."

"Huh!" snorted the managing editor. "Sure knew just what we should do, didn't she? Gosh! Don't we print columns every night about the women? This one's wedding, that one's musicale, a swell party uptown with all the guests, all about their doings —"

"Yes, yes, Jim. We certainly cover the society end of things very well indeed. I mentioned that to her, but she wasn't to be headed off." John W. arose and looked out of the window.

"Well, what do you want me to do?" asked Goodwin after a moment, a note of resignation in his voice.

"Why, in this instance just what she asked," replied John D. "Establish a new feature that will relate in detail what the women of Weldon are doing for the city and — and themselves. Give them some publicity. I really think they deserve it. I suggest that you start with a column and let it work out into — into — well, into whatever seems proper to you," he finished rather lamely.

Goodwin saw that his superior was more than half in earnest. Apparently Mrs. Brooks-Robertson had impressed Mr. Peters with the importance of the work carried on by the several women's clubs in Weldon and the urgent need of notice by the press. Mrs. Brooks-Robertson was a convincing sort of person. Possessed of a rich husband, who lived with her congenially only by granting her every whim, she was of such a commanding personality that many a mere man had quailed beneath her gaze. She habitually carried the policy of getting what she wanted into every phase of her active life. Goodwin half believed that she had won the day with old John W. by her blustering manner. The thought made him smile, gave him a wicked sense of satisfaction.

"All right," said Goodwin. "I'll write a head and make a special column to start with. How about putting young Briggs on it?"

"I was just coming to that," remarked John W. "Er — it seemed to me that this was the kind of a job that needed a woman." He paused as if uncertain how to proceed and looked to see how the managing editor had taken this announcement. But there wasn't a flicker of an eyelash to betray what was going on in Goodwin's mind. "So I have engaged a girl whose father is a friend — that is, a girl who lives in our neighborhood. She has talked with me several times about a position on our staff. She doesn't really need the job, but she's a bright little —"

"What's her name?" interrupted Goodwin.

"Her name is Ella May Dell. You'll find her a bright —"

"Yeah, so I heard you say; but does she know anything about the newspaper game? Has she had any experience?"

"Well — yes. She told me that she had been an editor on her school paper. I believe that she graduated from a finishing school last year. But she's a nice, bright little thing, Jim."

"Yeah — so is my aunt's cat," remarked Goodwin out of the corner of his mouth.

"What was that you said?" asked John W., a new tone in his voice.

"Nothing — nothing in particular. I just asked if the nice, bright — that is, will the — will Miss Dell report for work this evening?"

"She will be here tomorrow afternoon. I have arranged for her to do her work afternoons and the early part of each evening. I trust that you will give her the consideration due a new employee." With this parting injunction the head of the Weldon *News* walked out of the office with all the dignity that he could muster.

Once outside with the door snapped fast shut behind him he sighed with obvious relief. "Whew! I'm thankful to get through with that as easily as I did. Got it across on Jim better than I expected," he said to himself. Then he chuckled and rubbed his hands together vigorously as if washing them thoroughly.

The next afternoon when Goodwin arrived at the office his first thought was of the new reporter. In fact, he hadn't been quite able to get her off his mind since the day before. Just why he dreaded breaking her in to the new job he couldn't explain. Perhaps it was because she was the first one of the fair sex to obtain a place in the news room. Goodwin had never approved of women in the newspaper world.

On that afternoon, as was his custom, the managing editor went at once into the news room to see how everything was going. Many of the men were just arriving, some hadn't yet reported for work. As he opened the door he wondered why every one present was in a group in the far corner. At his approach there was a sudden hush and a rather hurried scattering to various desks and typewriters in other parts of the room with the sole exception of Charlie Brighton. As smiling and nonchalant as usual, Charlie moved a step to one side, thereby uncovering little Ella May Dell, who was blushing prettily at the attention that she had been receiving. She was a blue-eyed, fair-complexioned lass; her bobbed hair had an indefinite shade of brown with a glint of gold in it, as if the sun had left a caress nestling there. Her trim little figure was clothed in the latest creation that was described in the advertising columns of the *News* as "very suitable for business wear." Altogether she was most attractive.

With his best manner Brighton introduced Goodwin. Quite suddenly the editor was acutely conscious that his rolled-back cuffs were displaying rather prominently the sleeves of his winter underwear. He felt as if he had been stripped of all his clothes but his union suit in some unexpected way. As he attempted to acknowledge the introduction, he found to his further discomfort that he had forgotten to remove the cob pipe from his mouth before entering the room. Hastily snatching it from between his teeth he placed both the pipe and his flannel-clad arms behind his back and finally managed to utter a few sounds out of the corner of his mouth, at the same time ducking his head like a mechanical toy.

Never at ease in front of strange women it is doubtful if Goodwin had ever felt so embarrassed before. His mind seemed in a riot. Hang it all, anyway! What was the matter with him? That darn pipe; he'd never smoke it again! He'd open that box of cigars that his sister had given him for Christmas.

With a conviction that the entire staff was enjoying his discomfiture, he mumbled something about "talking things over in my office" and led the way to his own sanctum. Once there alone with the demure Ella May he quickly recovered all but a small remnant of his composure and endeavored to acquaint the young lady with her duties as club reporter.

"Miss Dell, I understand that you are rather inexperienced in this line of work," began Goodwin.

"Oh, no. I was editor of *The Tattler*, our school paper, and it was such fun that I know I shall just love writing for the *News*."

"H-m-m! This, you must understand, is quite different. Not every one has a nose for news —"

"A what, Mr. Goodwin?"

"Why, not every one has a nose — that is, I mean to say, not every one can write news stuff —"

"But this isn't 'stuff,' as you put it, Mr. Goodwin. I am to report the activities of the various women's clubs and write it attractively with a touch of — well, a touch of — you know what I mean, Mr. Goodwin. At least, that is what Mr. Peters said I was to do."

"Oh, you have discussed your duties with Mr. Peters, have you?" asked Goodwin in a relieved voice.

"Oh, yes. Isn't he just the nicest man? He and my dad are like brothers, you know. They —"

"Yes, yes, to be sure," interrupted the editor. "Inasmuch as Mr. Peters has arranged everything for you, it will be necessary only for me to add a few words of — that is, give you a few instructions, Miss Dell. Of course, your work is to be especially with the women's clubs and societies of Weldon. You will be expected to furnish a column at first. A little later we'll —"

"Only a column, Mr. Goodwin? Oh, that will be easy. That will be just fun."

"Well, not so easy. There are a lot of words in a column, Miss Dell. And, of course, it will be necessary to edit it somewhat."

"Edit it? What do you — I don't believe I understand just what you mean, Mr. Goodwin."

"Oh, one of us will look over your copy, you see."

"I don't think that will be very nice," said Ella May in a peevish voice, a pucker appearing in her forehead. "Mr. Peters said that I was to be original. How am I to be original if you change words and —? "

"Now, now, Miss Dell, I didn't wish to convey the idea that we would alter the meaning of anything you write. You see, you're a bit new at the game —"

"I don't like that word 'game,'" said Ella May with a pout. "To me this is to be work of the most serious sort, probably my life work," she finished, lifting her eyes heavenward in a dramatic manner.

Goodwin also raised his eyes. He was about ready to pray for aid. He knew that he was getting nowhere with her and he felt utterly helpless in the situation.

"Well, you go about this in your own way, Miss Dell — just as you arranged it with Mr. Peters," said Goodwin, trying for a way out. "Bring whatever copy you have prepared to me this evening. Just one thing more. Of course, it is the work of every reporter to keep his ears and eyes open for news of any sort regardless of whether or not it is in his line. Sometimes a clue leads to a big story — a front page feature. So, Miss Dell, if at any time you happen to hear anything that sounds important, let me know at once, please. I'll be ready for your column this evening, Miss Dell."

Goodwin waited until the door had closed softly on the dazzling smile of Ella May, and then reached for his only solace — the corncob. Whatever resolutions he had made a short time before regarding it vanished.

— — — It was nearing nine o'clock that evening and the forms of the first edition of the *News* were about to be locked when Ella May appeared once more at the door of Goodwin's office. She had been in and out of the news room three or four times, and toward the latter part of the afternoon had disappeared completely until her return at nine. Goodwin was going over one or two matters with North and Whitney, two of his most efficient men.

"Beats the deuce — where has all the news gone? " growled the editor, as he looked meaningly at the two men. "We haven't had a good story in a dog's age, and we haven't had a real one in a darn sight longer time. What's the matter? It's about time something happened — or you are so much —" Anything of a caustic nature that he might have said was taken from Goodwin's mouth by the sudden appearance of Ella May. She rushed breathlessly to the editorial desk.

"Oh, Mr. Goodwin, I've been over at Mrs. Brooks-Robertson's and at Mrs. Henderson's and —"

"Just let me have your copy," broke in the nettled editor. She handed it across the desk with a gesture of disappointment at his abrupt manner and turned at once to Whitney, who was obviously waiting eagerly for a chance to improve his acquaintance with her.

"Do you know Mr. Crawford who is a reporter on the *Express*, Mr. Whitney? " she began. The *Express* was the sole rival of the *News* in the city of Weldon.

"Oh, yes, Miss Dell, Crawford is a fine chap — good news reporter, too," replied Whitney.

"I used to think he was the nicest man, but I don't know. He did the queerest thing this afternoon. You see, he was going uptown in his new roadster and asked me to ride just as I was leaving Mrs. Henderson's. Well, Mrs. Henderson lives next to Mrs. Blake — you know about how poor Mr. Blake was sent to jail for taking those bonds at the bank. But it seems that they've found that Mr. Blake didn't take them at all — the president, Mr. Boscomb, confessed this afternoon on his death-bed —"

"What? " almost screamed Whitney, clutching the astounded girl's shoulder.

"What — who told you that? " hissed Goodwin through his teeth, while he clutched the other shoulder.

"Why, why — Mrs. Henderson said so," said Ella May, a catch in her voice.

"How did she happen to know so much about it? Tell me — quick! " cried the editor.

"Why, she lives right beside Mrs. Blake, and she'd been with her all day. Don't you see? Now Mr. Blake can come home, and Mrs. Blake is so happy —"

"Tell 'em to hold the forms open — rip out all that front page! " exclaimed Goodwin, starting for the news room. Over his shoulder he shouted to Whitney and North. "Whitney, you go up to Blake's. Make her talk. Get all you can and 'phone it. North, get over to Boscomb's. I'll get the bank on the wire. Tell —"

As suddenly as he had begun, he stopped.

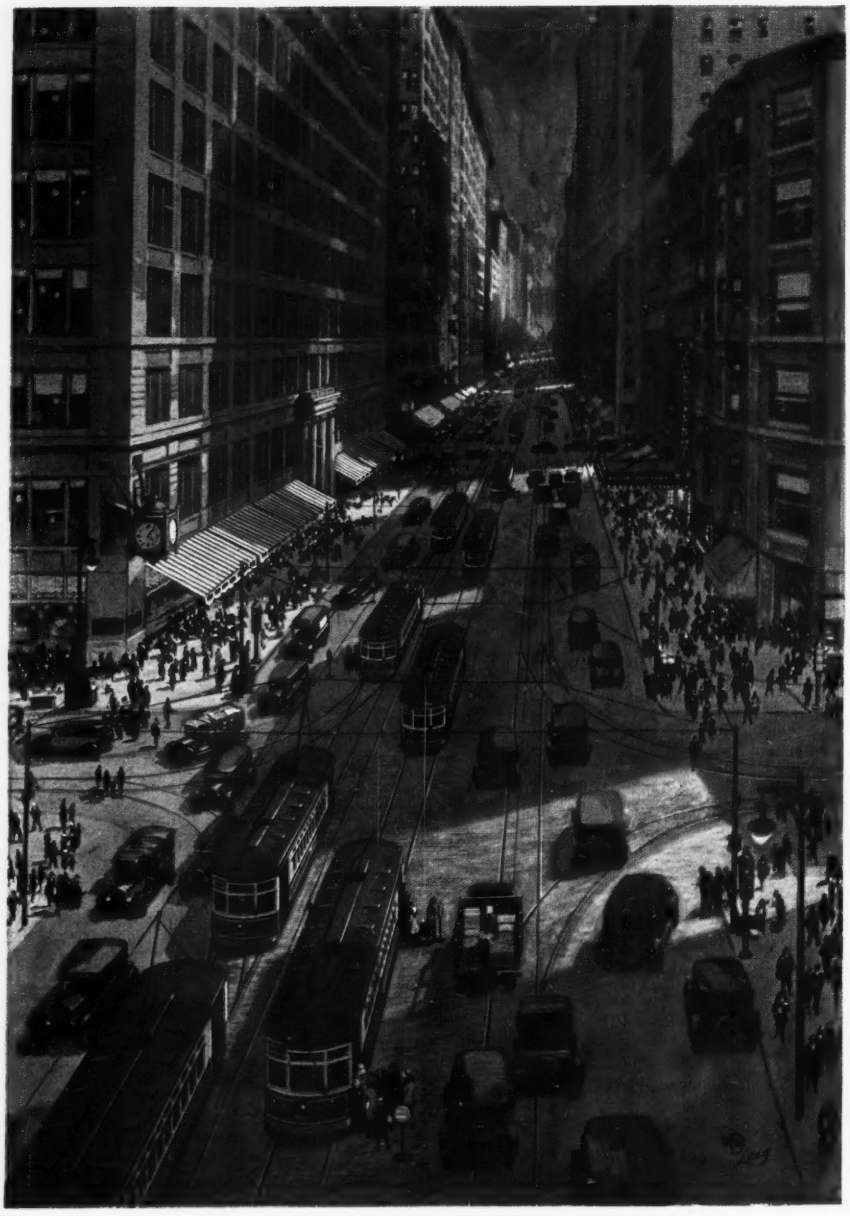
Brighton, the society reporter, was approaching, holding aloft a copy of the evening edition of the Weldon *Express*. Across the front page were big, black headlines: "Boscomb Confesses on Death-bed to Theft of Bonds." Goodwin read no farther. He passed his hand wearily over his forehead and turning about walked slowly into his office and sat down heavily. The *News* had been scooped on the biggest story in years.

"Say — say," Goodwin said to Ella May, "did you tell that Crawford all about this when you were riding with him this afternoon? Did you? "

"Why — yes, I did. I just had to tell somebody — and — and then he did the queerest thing. He turned the car around right in the middle of the block and said he'd got to get right back to the *Express* office. He almost shoved me out of the door and drove away at a terrific pace."

Goodwin stared hard at her for a full moment and then beckoned to Whitney who stood gazing moodily at nothing in particular. "Get a taxi — take her home, take her home," groaned the baffled editor. Then with something akin to ferocity he seized upon the corncob.

— — — Crawford has a better job now with the Weldon *News*. He's just been married, too, and there's none who will deny that Ella May was the loveliest bride of the season. Crawford is fond of telling folks that she gave up a promising career to marry him. And what is more, members of the *News* staff say that he actually believes that she did.



The Heart of the Chicago Shopping District

The illustration above was used as the frontispiece in the yearbook of the Chicago Surface Lines and is reproduced here for the purpose of showing how process printing in four colors is more and more coming into use in transportation advertising. Heretofore it has been most extensively used by steam and electric railways. As adopted by the surface lines, it has opened another field for the progressive engraver and printer.

Plates by courtesy of the Publicity Department of the Chicago Surface Lines

THE OPEN FORUM

This department will be devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred save personalities and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced.

The Private Plant Is Defended

To the Editor: CREIGHTON, PENNSYLVANIA.

In reading your October number, I observe the article on page 52, "A Serum Against the Private Plant Bug," by Ruel McDaniel, with some misgivings for the infallibility of your editorial discriminating nicety. Mr. McDaniel blandly opinionates that there is a "private plant bug" which, after biting the prospective investor, straightaway becomes a humbug, nemesis, and wholesale swallower of unrecoverable expenses. Now, this is, or is not, true.

A little learning is frequently dangerous. Quite possibly Mr. McDaniel's experience has been gleaned from the hearsay propaganda of biased commercial shop operators. If that is the case, he is skating on thin ice and should declare himself with qualifications.

I will concede that a number of private plants have been started and later discontinued, with a probable net loss, which figure is seldom properly chargeable to the unfeasibility of the plan in general but more properly directly to the fostering management.

Mr. McDaniel may be willing to concede to me that possibly some few commercial plants, small and large, have been started and discontinued with a probable net loss to the investors. I could cite a few; for instance, The Trow Press, of New York city; the Abdou Printing Company, of Pittsburgh; and more recently the Sutton Press, of Pittsburgh; *The Evening Telegram*, of Tarentum, Pennsylvania, and many smaller places; in fact, the mortality of the commercial printing plant is many times that of the carefully organized private printing department.

It is natural enough that relativity of supply and demand should be considered when any business, public or private, is put in operation. There must first be a tentative demand, a suitable location, an available supply of raw materials at a reasonable price. There must be a steady demand for a sufficient volume of nearly uniform sizes and qualities to permit the limitation of equipment and to insure sustained operation of machinery.

In these essentials to the private plant I merely repeat the principles which should also apply to the commercial shop. Big catalogue specialists do not publish newspapers, nor do newspapers specialize in ruling or in high-grade binding. The public bindery seeks no volume of commercial form work. Intelligent people do not attempt to catch flies in bear traps, or vice versa.

Seeing that we must treat with similar fundamentals in the commercial shop or private department, we have but two more factors of import; they are human elements: (1) The proper policies and requirements of the parent concern. (2) The ability, loyalty, and cohesion of the operating personnel in meeting those policies and requirements.

In this day of improved automatic machinery, a high degree of individual specialization can be minimized. With an able pressman and competent manager, the additional help may be trained from among the local residents of almost any locality. Since the work is congenial, light, and reasonably simple, as well as decidedly interesting and educative, the positions offered by a well conducted private printing department never go begging.

Mr. McDaniel's article is an average rotten apple with sound spots. No private plant (or other plant, for that matter) should equip for seasonal requirements nor for the occasional performance of highly specialized operations. Companies who will and do benefit by the operation of private printing departments are those whose requirements are continuous and in sufficient volume to keep the organization and machinery employed. When such is the case the private printing department is a profitable investment, a tremendous boon to service, an instrument for decreasing storeroom inventories, and a continual source of gratified satisfaction to the principals of the company.

I purposely avoid cost comparisons, however much I know and have proved them to be advantageous to private plant operation when proper and efficient systems of manufacture are intelligently carried out. Why no comparisons? Turn to page 51 of THE INLAND PRINTER for October, 1926, right column, last paragraph, and you will see, "the bid of the Franklin Press was not the lowest . . . I had Bargrave investigate . . . the very low bids . . . they were small shops with poor equipment . . . unable to turn out the class of work we desire. Two or three shops . . . had figures . . . same as yours, then of course a few were so high that they were out of sight." All quoting on the same job, same specifications; all commercial shops. It seems that many of the professional estimators must have been unfamiliar with their onions, as the saying goes.

My costs are kept in summary form by a disinterested, hard-boiled accountant in the home office, and we are charged from soup to nuts. We take our work in competition with commercial shops and, as a matter of pride as well as of corporeal persuasion, furnish quality favorably comparative to that of any competitors. Our volume of production runs anywhere from 800,000 to 1,250,000 impressions a month, seldom two colors, mostly commercial forms, no ruling, no attempt at special bookwork, no periodical publication; those items are for the shop especially equipped for manufacturing specialties, or for the "general printing" expert.

We make a profit, we know it; we add to convenience; we do good work; *we serve*. Who am I? I will give you three guesses; you are right all three times: I am a private plant operator. There are others; ask Wheeling Steel Corporation, Westinghouse Electrical Manufacturing Company, Mellon National Bank, Union Trust Company, Aluminum Company of America, Atlantic and Pacific Tea Company, H. J. Heinz Company; in fact, ask anybody who knows, Mr. McDaniel to the contrary notwithstanding.

THE INLAND PRINTER continues to be indispensable.

JOHN GLENN.

The International Joint Conference Council

To the Editor: NEW YORK CITY.

In looking over the reports of officers to the thirty-first convention of the International Printing Pressmen and Assistants' Union of North America, I find the following in the remarks of the president:

> The International Joint Conference Council continues in existence, but, unfortunately, in the judgment of the writer, for the industry, for the printing trades unions, and for the employers it has not functioned in the fashion best calculated to bring the great and far-reaching results of which it is capable. The reason for this unfortunate condition is due largely to the lack of leadership among the employing printers of America. It is a very strong indictment against the intelligence of all concerned that this International Joint Conference Council, seeking the establishment and maintenance of peace, giving ample opportunity for the determination of all issues upon the basis of fact and presenting possibilities for genuine coöperation and coördination in the promotion of the business, has not gained in momentum and strength since our convention of 1924; but it is true that it has not.
>
> This office can not refrain from emphasizing disappointment. The British trade unions of the printing industry and the employing printers of England accepted the theory as well as the principle of the International Joint Conference Council and proceeded to make it applicable and responsive. Or in a word, we, the father of the institution, have failed to make effective the one great outstanding instrumentality for constructive industrial development and our English friends have followed by accepting our plan and have succeeded in applying the principle to the great happiness and satisfaction of all concerned. Attention might be directed to the parallel circumstance with regard to that great peace institution — the league of nations — offered to the world by the late President Wilson and accepted by practically the entire world and denied by the republic of the United States; and so we today see the International Joint Conference Council which was offered by the employing printers and printing trades unions of America — England has accepted it and made it a success and we have stood still. It is not a very encouraging outlook for the future development of our industry or our country.
>
> It goes without saying that the writer reaffirms his faith and belief in the International Joint Conference Council and recommends to this convention that the International Printing Pressmen and Assistants' Union of North America continue its efforts in whatever capacity to arouse that interest of which the council is so richly deserving. Some day the printing industry of America will accept the International Joint Conference Council.

It is probable that many of your readers do not know that the International Joint Conference Council was organized some seven years ago, and that it consisted of presidents of the five international unions connected with the printing business, together with an equal number of representative employers. It was a consultation and advisory organization to exchange ideas and cultivate good friendship between organized employees and employers. The rules adopted were that no matter should have the sanction of its consideration unless by the unanimous vote of every member (then only to recommend such rules to the respective constituent organizations).

Unfortunately just at this time (1919) there was a movement on foot for a forty-four-hour week in place of the then existing forty-eight-hour week. It was insisted by the five employee unions that this change should take place at once, while the employers equally insisted that it should be deferred until some ten years in the future. After consultation, it was finally agreed that the council recommend the forty-four-hour week for May 1, 1921.

At the time, 1919, our overseas employees were many, and it was difficult to obtain a sufficient number to cover the requirements. Had the forty-four-hour request been acceded to at that time, it would have been easily carried in the large cities, especially New York city and Chicago.

The recommendations of both employers and employees were ratified by the respective parties in good faith. The writer being absent at the specified date agreed on, can not comment on the outcome, but that it has cost the industry many millions of dollars goes without saying, and some say has increased the open shop movement. Notwithstanding that, the unions report at this time fully as many union men working on the basis of the agreement entered into. But it had an unfortunate effect on the International Joint Conference Council.

These disastrous conditions can be reduced, if not entirely eliminated, provided we meet together in International Joint Conference Council and consult as to the best means of advancing the industry. In fact, many obnoxious shop rules could be met by mutual agreement were there such a contact as the International Joint Conference Council. Such things as standardization of shop rules and stabilization of wages might be had in the future, but only by "friendly relationship," and with an eye to the upbuilding of the industry.

It is with great hope that I look forward to the success of the Printers' League of America and the International Joint Conference Council. These organizations may yet be able to see the opportunity and accept the responsibility for the peace of the world in industry. CHARLES FRANCIS.

How to Estimate Typewritten Copy

To the Editor: DES MOINES, IOWA.

I have just read in the September issue of THE INLAND PRINTER your article on "How to Estimate Printing," dealing with the "Printing Estimator Must Know How to Estimate Copy," and know the information contained therein to be instructive and valuable to any one engaged in this particular branch of the printing business.

In the article you mention the unit method proposed by P. E. Hyman, which is similar in some respects to that used in our plant. His method of determining the total typewriter units in a given piece of copy is identical with ours, but instead of finding the number of ems of composition, from the number of typewriter units, we go about it in this manner:

Suppose we have a piece of copy consisting of fifty typewritten pages, thirty-four lines to the page. By glancing down the right-hand side of the copy we easily determine the average length of line, in which we measure the typewriter units (spaces, letters, and characters), which we will say, for example, is six inches. As most standard typewriters have ten units to the inch, we find that in a line six inches long we have sixty units. Then by multiplication we find we have 2,040 typewriter units on each page of copy, or 102,000 units in fifty pages.

After finding the total number of typewriter units, our next step is to find how much space a given face of type will occupy. We are to set this job in ten-point linotype No. 16 with italics and small caps., twenty-four ems wide. We find by counting the linotype units of this face in lower-case units (consisting of letters, figures, spaces, and points) to be an average of fifty-six in the twenty-four-em line. Dividing this number, 56, by the total number of typewriter units, we find the total number of lines in the job to be 1,821.

The average number of linotype units for any width slug set any size of face can be ascertained, whether set in lower-case or caps., by counting the units in twelve or fifteen lines of the face desired on the given width slug. In our plant we have every size of face classified, which gives at a glance the number of linotype units in lines from ten to thirty ems wide, and we find this method very accurate in obtaining results desired. Of course, care must be exercised by the estimator using this method that all of his copy pages are uniform; in case of short pages he must make allowance for the number of lines omitted. I believe if you will give this method a try-out, you will find that it is absolutely reliable in all respects.

ARTHUR E. CHAVANNES,
Secretary, The Globe Publishing Company.

The Science of Imposition

Part V.—*By* JOHN REED

THE rather extravagant statement was made in another place in this series that there are more than twenty ways to impose a four-page form. This is an opportune place to verify the statement, inasmuch as multiple forms will now be considered. In Fig. 22 there are nine single work and turn four-page forms, and one single work and twist and turn and twist form; every form has a logical reason for use. All of them can be printed two up, making twenty forms; all the first nine can be made work and turn and twist and turn forms, making twenty-nine, and all can be printed in

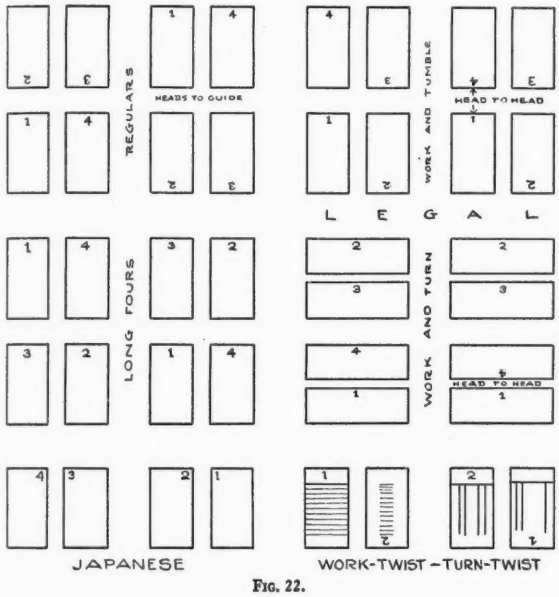


FIG. 22.

two colors at one time. This makes ten more layouts if run single, and, if run two or more up, as many more as press limitations permit. These are not "stunts" but highly efficient labor-saving devices which can be practiced with any machine intended for the general run of printed matter in large quantities. Not infrequently small four-page folders are ordered in immense quantities.

Fig. 23 is a stone layout of a form of this kind, from which eight folders are printed and machine folded in one operation in such a manner that the job may be trimmed head, foot, and front, as in book forms. These are the fewest operations possible in perfecting a work of this character. And perfected it is, no other handling being necessary than printing, folding, trimming, and packing for shipment, the layout being such that the folder delivers each sheet as eight four-page folders, page 1 of each folder being right side up and facing in the same direction. The sheet is folded in this manner: It is placed upon the table with the narrow edge toward the edge of the table which the operator faces, page 1 facing down at the near left-hand corner. The first fold is made exactly one-quarter the width of the sheet at the left-hand side of the operator by turning the sheet from right to left and folding. Parallel to this fold and again the same distance from the left-hand side, an accordion fold is made by turning the first folded edge of the sheet over from right to left and folding. The sheet is now one-half of its original width and has accordion folds one-fourth width of the sheet on either side. It is given a quarter right-hand twist and folded in the middle, another right twist and again folded in the middle, another twist and fold in the middle, a final right twist and page 1 is uppermost with head toward operator. If the page sizes are sufficiently small such a job may be run two up, again reducing press and folder work one-half by the addition of another cut.

Saddle-Stitched Inserted Signatures.—The six sixteen-page signatures of a ninety-six-page inserted saddle-stitched circular are illustrated in Fig. 24. Note that the low folio of each signature, when added to its companion folio, is the sum of the total number of pages in the circular plus one, or ninety-seven pages. The group of pages from one to forty-eight is called the "front" pages and is at the left of the binding when the circular is opened in the center as when reading; the "back" group of pages, forty-nine to ninety-six, is to the right of binding when circular is opened in center, as when reading.

Fig. 25 is an exaggerated cross section, the narrow dimension of such a ninety-six-page circular, particular attention being directed to the manner in which the open edges of each signature protrude beyond that signature which immediately enwraps it. This feature is, of course, greatly amplified, but it is done for the purpose of impressing the necessity of graduating margins in saddle-stitched work, especially when the stock used is heavy. In the vernacular of the craft, the operation of graduating margins is called "shingling." The same circular, opened, is shown in Fig. 26. The staggered heavy spots, (A), illustrate approximately the manner in which the printed surface of each signature is forced forward, as the center of the inserted circular is approached, until the middle signature is dangerously near the trim, and, in books of many pages and narrow margins, bleeds, or parts of printed surface are trimmed off. To avoid such a possibility graduated margins or shingling is resorted to. The back margins of the work under consideration being four picas, or eight picas between companion pages, this eight-pica dimension is divided thus: Two fifty-em pieces of furniture, three picas wide; two fifty-em six-point reglets between these; twelve two-point leads between the reglets. These are placed as back margins in each of the six forms. In the first signature, or jacket, the

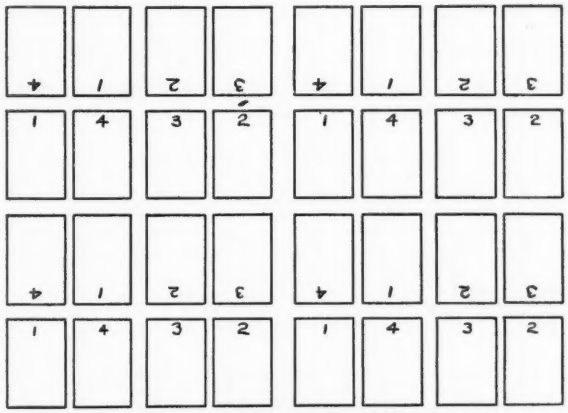


FIG. 23.—Stone layout eight four-page folders to fold on Brown folder, trim as a book signature and deliver each sheet as eight four-page folders with pages all right side up and facing in same direction.

Copyright, 1927, by John Reed.

back margins remain intact, eight picas, the standard regulating the graduation of the inner signatures. For example, let us assume that the four leaves upon which are printed the sixteen pages of each signature are, collectively, equal in thickness to a two-point lead. The second signature (low folio nine) should have two two-point leads removed from the back margins of each pair of companion pages, which are then closed up, and one of these leads is placed in each of the front margins of each pair of

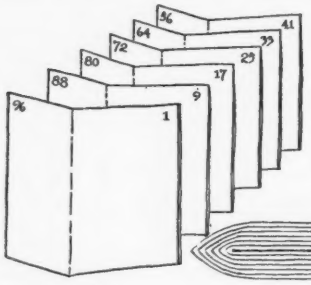


Fig. 24.



Fig. 25.

pages. In the third signature (low folio seventeen) remove four two-point leads from each back margin, divide, and insert two in each front margin of companion pages. In the fourth signature (low folio twenty-five) remove six leads, divide, and insert three in each front margin of companion pages. In the fifth signature (low folio thirty-three) remove eight leads from back margins and insert four leads in each front margin. In the sixth signature (low folio forty-one) remove ten leads from back margin and insert five in each front margin. When bound and trimmed, the printed pages of a graduated margin circular, such as this, should face and back each other perfectly, as indicated by stabbers (A) in Fig. 27. When heavy stock is used and the number of pages varies in different signatures, such signatures can be folded, inserted in their proper order, bound in such a way that staples can readily be removed, size of standard pages properly drawn on first page, and some sharp instrument driven through the pamphlet at corners of panel thus drawn. Unbind circular without trimming, and the variation of the different signatures will be shown at back and front margins as in Fig. 27. If, as is frequently the case, a small booklet or similar work containing ninety-six pages is made up in two forms, one a thirty-two-page jacket, the other a sixty-four-page inside form, the same method can be followed as described. Each sixteen pages, even though folded as a thirty-two or sixty-four, may be considered as individual signatures and graduated accordingly. The ninety-six-page circular is a good example of this class of binding, as forming a happy medium between the twelve-page saddle-stitched inserted booklet and such massive works as are assumed by *The Saturday Evening Post* at times. The desired result is alike in all cases.

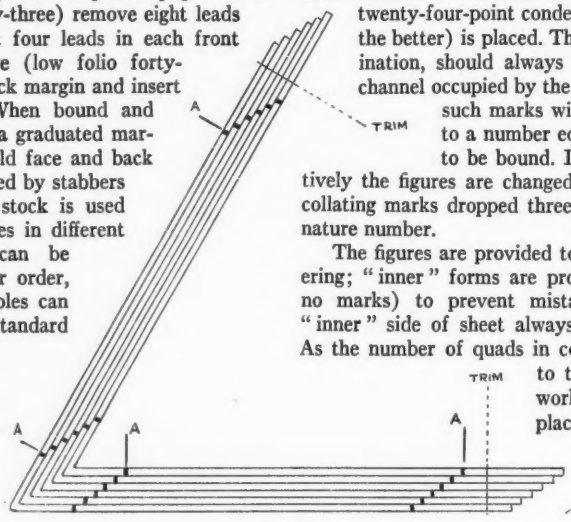


Fig. 26.

Side-Stitched Signatures.— Sixteen-page signatures of a ninety-six-page side-stitched or stapled circular are alike only in these particulars that head and foot margins are the same and they contain the same number of pages. The first significant difference is that the pages are folioed continuously, as signature 1, pages 1-16; signature 2, pages 17-32; signature 3, pages 33-48; signature 4, pages 49-64; signature 5, pages 65-80; signature 6, pages 81-96. The next difference is that while the trimmed size of the work is the same, the "visible" page is reduced one-fourth of an inch because of the style of binding, i. e., wire staples driven through the entire number of signatures, about twelve points from the back folds of the signatures or "backbone" of the work. See (A), Fig. 28. The panel indicated by the dotted vertical boundary lines shows the position of the printed surface on a signature folded for a saddle-stitched work; the panel enclosed by the solid line boundary, the position to which the same page is advanced toward the front trim (one-quarter inch) when work is side-stitched. A satisfactory way of making up the form for side-stitched work is to proceed with margin making as in saddle-stitched work. Then remove eighteen points of the wood furniture from nearest point at either side of the long bar and insert in all back margins three picas, which spreads companion pages in both directions — one-half of form toward the long bar and the other half toward the points of lockup. Regardless of the size of pages or thickness of a book, this increase of back margin dimension remains constant.

Collating Marks.— Because of the similarity of signatures in many printed works it becomes advisable and frequently essential that side-stitched forms are provided with collating marks, illustrated in Fig. 29. Collating marks consist usually of two three-em pieces of one-pica brass rule, inserted in the exact center of the back margin of the lowest and highest folioed companion pages of each signature. Directly above the rule which is nearest the low folio of the first signature, a twenty-four-point condensed figure (the heavier the face the better) is placed. These figures, regardless of denomination, should always occupy the same position. The channel occupied by the collating marks is filled in below such marks with three-em pica quads in pairs, to a number equaling the number of signatures to be bound. If the forms are locked consecutively the figures are changed as the signatures advance and collating marks dropped three picas with each change of signature number.

The figures are provided to prevent possible error in gathering; "inner" forms are provided with proper figures (but no marks) to prevent mistakes in folder operations, the "inner" side of sheet always facing upward before folding. As the number of quads in collating mark channel are equal to the number of signatures in the work, it is a simple operation to place the marks in position designated by the signature number regardless of the order in which the forms are locked. Fig. 30 presents a mutilated drawing of a six-signature side-stitched book, with each signature exposed to verify its order.

Fig. 31 represents the backbone of the same book bearing views of collating marks of each signature in its proper order, the signature numbers and folios being added to the drawing for the reader's benefit only. Stacks of books many feet high bearing these staggered collating marks show at a glance that the pile has been properly gathered, or as quickly indicates a gap in the marks if one is out of its proper position.

Head margin trims are frequently supplied with instructions to the bindery, as, when a work is printed on different grades of stock; or in cases where multicolor inserts are all printed in one form but folded separately and bound in the

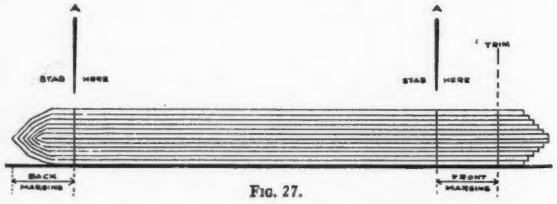


Fig. 27.

different parts of the book, as cut here, right-hand guide on folder, insert between pages 64-65; cut here, left-hand guide on folder, insert between pages 32-33; tip, facing page 73, etc. No one objects to such instructions, and they disappear with trim.

The system of memorizing layouts mentioned in another part of this series is as simple as it is interesting, and with it

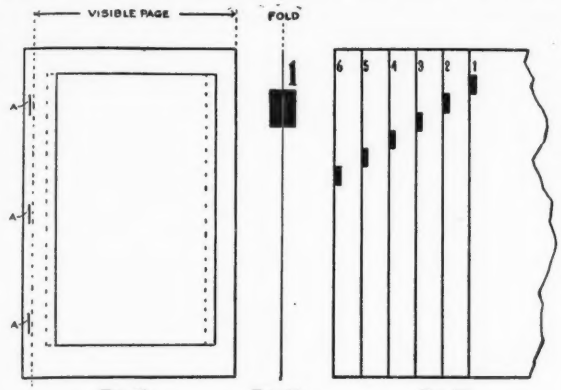


FIG. 28. FIG. 29. FIG. 30.

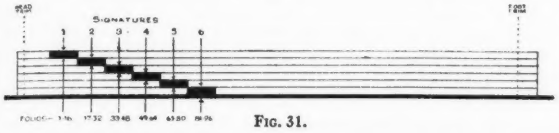


FIG. 31.

many multiform problems may be solved satisfactorily away from the plant. Two packs of business cards should be folioed (odd and even sides of each card) from one to sixty-four, inclusive. Thus provided, one is prepared to familiarize himself with all standard layouts up to and including sixty-four pages; also many combination forms, two-up forms, work and twist forms, etc. So adept can a stoneman become with this practice that nearly any combination form can be visualized.

It's Always the Printer

By KEN KELLEY

There's lots of grief in the paper game,
Mistakes are made, and it's sure a shame,
But who is it always gets the blame?
The Printer.

When copy's scarce and we have to wait,
And the "sheet" comes out six minutes late,
Who is it they threaten to give the gate?
The Printer.

Or when the "ad. men" try to sell
Their goods with words they can not spell,
And one is wrong — who catches ——?
The Printer.

And when, in the good old days gone by,
A pay day came and the boss was shy,
Some one was missed, who was that guy?
The Printer.

And say, when they're passing the praise about,
For the "ads." a cheer, for the news a shout,
Who is the fellow who gets left out?
The Printer.

Oh, the editor signs to his stuff his name,
And the "ad. men" come for their share of fame,
But who gets the greatest joy from the game?
The Printer.

How Small-Town Newspapers May Be Improved

By FRANK V. FAULHABER

The small-town newspaper publisher often is at a loss as to the kind of progress he is really making. One good indication, of course, is the subscription list, but even that does not afford the true index that an enterprising business man would want. The question is: How are we progressing, and in just what way? Oftentimes subscribers, who naturally represent so many different inclinations, thoughts, likes and dislikes, view a newspaper differently than the proprietor. He may feel he is making headway; he desires to make improvements in his sheet in keeping with the growth and progress of the community, yet there is something lacking.

The object, naturally, is to get the subscribers to coöperate with the publisher. It is their sheet, figuratively. If they like it, if it carries the appeal they seek, they will read it more often and tell friends, thus contributing to a greater number of subscribers. On the other hand, let the small-town paper fail in any way, it is bound to be felt; subscribers drop away. There is no improvement in the making.

A good course would be for the small-town publisher to inquire of his readers, as well as of his prospective readers, as to their thoughts regarding the proper matter to be brought out in the paper. It matters not whether it is a daily, semi-weekly, or a weekly, there is possibility for great improvement in the sheet.

There is often spare time in the print shop, which could be utilized getting out questionnaires with such questions as recipients could fill out. This would represent but a nominal expenditure, ultimate results being as desired and amply repaying the publisher. Such procedure would make a good impression on those receiving the questionnaires. They would naturally feel flattered instead of being beset with the thought that the publisher is too calloused and unreceptive to suggestions. They would be quick to respond.

There should be room on the questionnaire for the name and address of those answering the questions. Every name and address, if not representing a steady subscriber, would also offer a key to a likely subscriber, and on the whole be the means toward developing a valuable prospect list. This list, further, could be solicited regarding possible printing work, when such is being produced.

Suitable questions would be: "In what way do you think *The Star* could be improved?" "What do you consider our best feature?" "What do you dislike most in our paper?" "Is there any particular matter you would like to see appear regularly?" "Are there any other suggestions you care to offer?" "Do you know of any one who might be interested in our paper?" "We shall appreciate it if you will list their names and addresses." "Any coöperation that you give will be appreciated, and it will help us to bring out a better paper, the kind you will like more."

The questionnaires could be distributed so they would reach the proper people, preferably through the mail. A return post card would probably be the most practical form. Later each new prospect, irregular reader, even steady subscriber, might be canvassed. At such time subscriptions could be taken. The canvassing work naturally would back up the effort represented by the questionnaire.

Other questions could be printed on the questionnaire, such as interested the individual newspaper publisher. Each one would point the way to possible betterment. As the questionnaires are returned, the publisher could start right in compiling the results and then set about eliminating the paper's shortcomings, making desirable improvements in the general copy and makeup of the paper, adding such features as appealed to most answerers. A bid for subscription business could also be made by way of the questionnaire.

Community Advertising Will Increase Revenue

By HARRISON B. WILLIAMS

COMMUNITY advertising, as it is carried on and understood today — timely examples of which are reproduced herewith — is not such a recent phenomenon, for this type of advertising antedates the genesis of printing, and is in reality thousands of years old. Advertising of this character centuries ago was perhaps not done deliberately; but what else other than community advertising were the seven wonders of the ancient world?

The pyramids after several thousand years are still advertising Egypt and the civilization of the dynasties of the Rameses. The Phoenicians who traveled to the Far East





brought back to the Mediterranean countries glowing accounts of scintillating luxury, and were thus advertising China and the East Indies.

Advertising in the modern sense has only been used to any appreciable extent in the last decade for advertising communities. Probably the first advertising of this kind was done by public utilities, railroad and steamship companies, and municipal lighting companies. Now, however, this work has been taken up by newspapers, chambers of commerce, advertising clubs, by city governments, and even by states and nations.

Before it is possible for a community to start advertising effectively to attract tourists, residents, or industries, it is necessary to sell the community to itself. It is futile for a salesman to try to sell merchandise in which he does not believe, or with which he is not thoroughly familiar. The same principle applies in this case. Furthermore, in many communities investigation will show that certain remedies must be applied to a locality before it can expect satisfactory results from advertising.

Once a city or a state has become interested in its own possibilities and has made that community as nearly perfect as is humanly possible, and the citizens are enthusiastic about the prospects of expansion and familiar with the benefits therefrom, it is possible and advisable to advertise.

Thorough research should precede an advertising campaign for a community as certainly as it should a campaign for manufactured merchandise.

The first step is a study of the commodity: the attractions which nature has bestowed and, more important, those that have been created by man. The presence of coal or iron which would attract an industry might be more than outweighed by a high death rate due to insanitary conditions.

A survey by a chamber of commerce or similar organization preceding such a campaign often brings out many interesting and previously unknown facts of major importance. It may add selling points which were previously unthought of, or may show unfavorable conditions which need immediate remedy before any investment is made to attract other people to the community.

Every city differs from every other city in a few respects at least, and by careful investigation it is possible to ascertain the salient features which are salable. Two cities may both be prominent shoe manufacturing centers, offering skilled labor, good transportation facilities, equal prices on raw materials, and be balanced in other ways; but investigation might prove that one was more advantageously located for distribution, might be a better community in the sense that it contained not one industry but many diversified industries, a better health record, and other advantages.

It is next necessary to formulate the expansion program contemplated; the method adopted will vary with circumstances. A resort community isolated in the mountains of West Virginia would presumably find it necessary to advertise in newspapers to popularize that section of the country and the particular hotel; on the other hand, a small city in Florida might find that by using billboards in the nearby larger cities,



establishing good roads and offering good hotels, it could induce a large share of Florida travelers to visit its community.

Some of the means of advertising a community have just been mentioned. In addition to the publications with which we are all familiar, conventions, fairs, direct mail, word of mouth, hotels, schools, churches, homes, banking facilities, railroads and highways, and even ruins are instrumental in this type of advertising products.

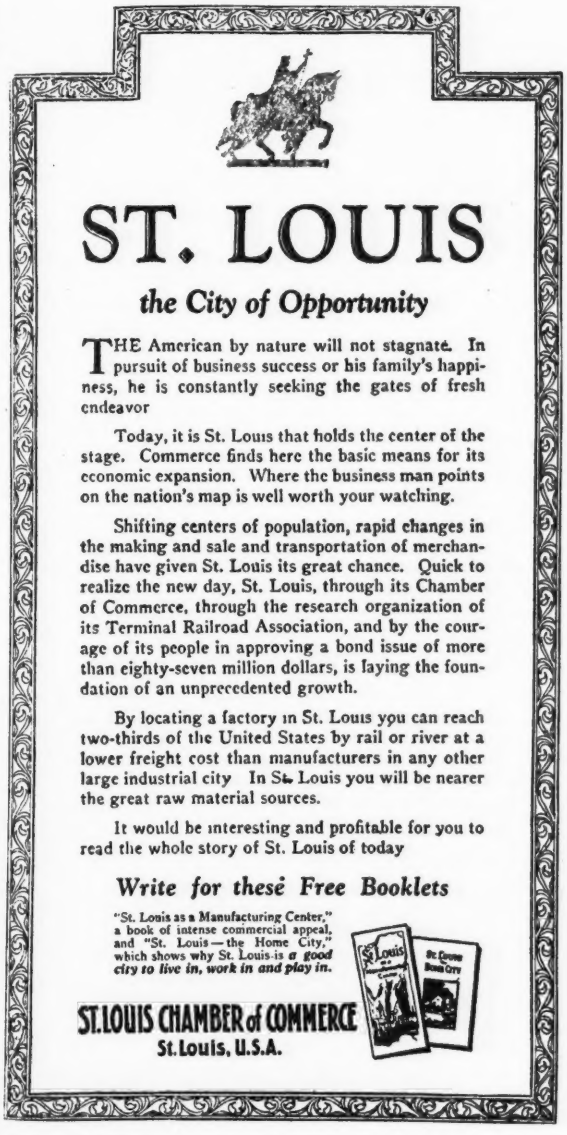
Some communities have definite impressions to overcome; for example, Pittsburgh — the city of smoke; Chicago — gunmen and stock yards; Florida and southern California — real estate speculation. Suitable advertising will undoubtedly be instrumental in giving people a new conception of these various communities.

The style of copy used in advertising communities is undergoing a much needed change, and there is still room for improvement and new ideas. A few years ago it was common to read advertisements something like this: "Greatest vacation land in the country; ideal climate; wonderful bathing; best beach on the coast; excellent school system; beautiful homes; low taxes; a wonderful place to live." The name of most any city could be inserted at the head of this advertisement, and you have perfect copy of the vintage of 1914. Today, however, superlatives are rare and cities present facts which are really valuable and helpful to a prospective visitor. It is instructive to know that this type of advertising is far more productive than the old circus poster style.

The state which deserves creditable mention for community advertising is Florida. Florida was the first state to pass a law permitting cities to raise funds for advertising by taxation. A few figures will answer the question of whether or not this idea is economically sound in that state.



Advertising for which about $5,000 was spent by Fort Pierce is reported as having been responsible for the sale of over $250,000 worth of land before half of the insertions had been made. Since St. Petersburg began advertising, the population has increased from 5,000 to 27,000; property values have jumped from $15,000,000 to $70,000,000, and bank deposits from $2,000,000 to $24,000,000.



In the past ten years Miami's population has increased over 60,000, bank deposits over $70,000,000, and property values over $80,000,000. San Diego, California, awoke to the possibility of advertising a few years ago and has been appropriating several hundred thousand dollars annually since that time for its campaign, and already people from outside of San Diego have invested $5,000,000 in real estate; bank deposits in seven months have tripled the annual increase of the previous years, thousands of families have declared their intention of living in that city permanently and 25,000 others who have responded to the advertising are yet to be heard from. The effect of such advertising will be felt for generations.

One does not have to be a prophet to foresee the developments of community advertising which lie immediately ahead.

It is quite possible to trade-mark a community in much the same way as a piece of merchandise. Already we see the beginning of keen competition which presumably will spread to cities and states and even nations throughout the world. We refer to the present situation in Florida and California. The fall campaign for California has been set ahead practically a month this year, in order to combat the wide interest which was centered in Florida. Enough Florida advertising appeared last year to convince any one that competition was keen.

Every indication now points to community advertising as an important classification in the future and a subject which will occupy some of the best minds in advertising. The International Advertising Association believes so thoroughly in the possibilities of this branch of advertising that it has established a special department which devotes its entire efforts to developing community advertising. Every newspaper advertising manager and a number of progressive printers may profitably study this new source of advertising activity.

The Importance of the Layout or Dummy

By GEORGE P. B. GILMAN
Tolman Print, Incorporated, Brockton, Massachusetts

IN view of the fact that a layout or dummy can serve so many useful purposes from the time a plan is originated until it has completed its travel through many hands, it is indeed surprising that the importance of a layout or dummy is not more fully realized. So let's start with those who keep our machines going and enable us to remain in business — the manufacturers and other business men. We'll assume you're the man calling on Mr. Brown of the Enterprise Manufacturing Company in regard to a catalogue he intends to have printed. You are given the specifications — size, stock, number of pages, quantity, delivery, etc. And, it's a ten to one shot that what you're thinking most about is how low a price you can make, without any consideration of the ways in which your quotation for printing Mr. Brown's catalogue would be an added inducement other than price.

Here's a recent occurrence: A prominent manufacturer within thirty miles of Boston submitted a catalogue of paper novelties for quotation to a selected number of printers. The most favorable quotations were received from two printers doing the same quality of work. While decision was pending, one of the printers submitted an idea for a counter display stand which would show the complete series of catalogues. He received the order for printing the catalogue.

Here's another instance of a Boston printer who within a year has sold a house-organ to a paper manufacturer and at least two investment houses. His procedure was to have copy written for two or three issues, print a few copies of the first issue, and make a dummy of the following issues. Of course, it was necessary to sell the idea first; but you can be sure that the printed copy of the first issue and dummies of the following issues were factors in putting the plan across.

The next time you are given a catalogue, folder, broadside, or other printed matter for a competitive quotation, see if there is some way you can make the quotation have a stronger inducement.

Make a list similar to the following:

(1) What is the purpose of the catalogue or advertising?
(2) Should it tie up with other advertising?
(3) Will it be read only once or referred to constantly?
(4) Are the insert stock, cover, type, and illustrations suitable? Can I suggest something better without increasing the cost?
(5) Does it go into an envelope? Does it fit?
(6) If mailed, what about postage?
(7) Are copy and instructions clear?
(8) Has a layout or dummy been made?
(9) Have I covered each detail and made everything easily understood?
(10) There's something I've forgotten; what is it?

This list is merely suggesting obvious steps. Besides serving as a check against errors it will enable you to analyze the work to be done and perhaps formulate an idea which will be instrumental in overcoming competition.

That an intelligible layout or dummy assists in keeping down costs is a well known fact; but it is not sufficiently appreciated. You can, perhaps, remember some work that has been changed more than seemed necessary, merely because some one took the wrong interpretation or was unable to visualize it because no layout or dummy accompanied the copy. A layout or dummy enables every one from the customer on to better visualize the completed job. It assists the estimator, helps the compositor, pressman, and binder.

How often have you studied the copy of work about to start through the mechanical departments? Or, perhaps the job is on the press ready to start running and a question is raised which (frequently) makes it necessary to communicate with the salesman or customer. A layout or dummy would have avoided the delay. Clean copy and an intelligible layout are requisites for good work. More than once you've practically reset a job because no layout accompanied it, and some one used poor judgment or took the wrong interpretation.

Many times it's the little things that cost all out of proportion when cleaner copy or a few minutes spent in making an intelligible layout would have avoided the unnecessary changes and resultant increased cost.

In the course of our daily work we seldom realize that we are all salesmen. Whether we're actually trying to induce Mr. Brown of the Enterprise Manufacturing Company to have us do its printing or direct advertising through ideas, price, superior work, or some other inducement, setting type, running a press, or shipping, we are all selling the success of the organization which pays our salary or wages.

Read the above paragraph again! It's on just how thoroughly our work is done that the success of our position and the firm which pays us depends. If you have previously considered a layout or dummy of minor importance, just bear in mind that it is well worth the short time it takes to make, even if it gets no further than the composing room.

Upon the purposes for which a layout or dummy is intended will, of course, depend the time to be spent in making it. To sell an idea necessitates greater care and execution than would have been necessary if it were to be used only in the mechanical departments.

As an aid to selling, check against errors, and assistance in executing work as it proceeds through the different departments, a layout or dummy will be found invaluable.

[In the insert opposite is illustrated a number of jobs laid out or dummied by Mr. Gilman.]

Interesting Typographic Work by George P. B. Gilman with Tolman Print



The Inland Printer, January, 1927

Selective Printing

THIS PORTFOLIO is presented to you in the belief that you will appreciate the quality of the printed specimens shown here. In addition to good printing effects, these pieces show the character of the clients for whom we are preparing direct advertising.

Good printing is always a credit to the purchaser and to that organization which produces it. Behind good printing lies good planning — planned merchandising ideas in keeping with the market and the product; planned layouts, studied selection of words, types, illustrations, engravings, paper, ink and methods of binding and distribution. These — all these — count heavily in the final judgment of the profit made by the printed advertising piece.

Good printing, co-ordinated by a definite merchandising sales program, is the most economical in the long run. It is this type which we would like to prepare for you. A contact man will call at your convenience. TOLMAN PRINT, INC., Brockton & Boston, Massachusetts.

PLANS

from the Tolman Print, Inc.,
Brockton and Boston, Massachusetts

For_____

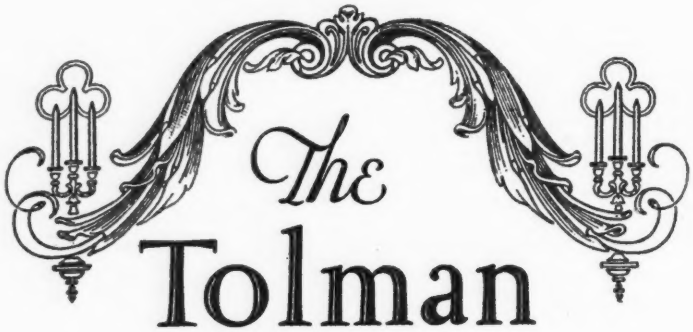
Mr._____ Date_____

THE TOLMAN PRINT, INC., have been printers for over fifty years. Our experience has proved to us the futility of hit or miss advertising and the real need of constructively planned publicity based on facts.

THE PLANS laid out in this portfolio are based on such information as we could secure. If the premises are incorrect our plans may be at fault. Kindly bear this in mind when reading these plans. They have been prepared especially for you.

THESE PLANS are the property of the Tolman Print, Inc., until paid for by you. They should be returned to us with your comments if work is to proceed in proper order.

Tolman PRINT INC.
ESTABLISHED 1870



The Tolman Print

INCORPORATED

presents the compliments of the season to you and wishes you to know that it has removed its Boston Offices to the-

NEW CHAMBER OF COMMERCE BUILDING

Federal and Franklin Streets

Rooms 1038-1040 *Liberty* 6450, 6451



Tolman representatives will consult with you on your general printing, engraving art and copy problems --- on direct advertising and on special label work. By appointment they will be available for consultation on advertising problems and organized printing.



TOLMAN PRINT INCORPORATED

PRODUCERS OF PLANNED PRINTING

Brockton & Boston

1875 1925



Fifty Years

PLAN

Systematize & Co-ordinate

YOUR·PRINTING

BUSINESS EFFICIENCY demands planned printing. Modern merchandising necessitates it. Properly planned advertising-printing is based on marketing knowledge, guided by experienced marketing counsel and executed under most favorable mechanical conditions. It should be in keeping with a budgeted appropriation, provisioned for checked results, tested for the elimination of unnecessary expenditures. This is the only successful method for continually dominating competition.

Planned printing is more than producing single pieces of sales literature; it is systematizing and co-ordinating a number of pieces—letters, folders, booklets, catalogs, display cards and other printed sales producers—in accordance with a definite prearranged merchandising plan designed to cover a period of a year or more. This is the Merchandising and Printing Counsel offered by the

TOLMAN PRINT

INCORPORATED

Brockton & Boston

MASSACHUSETTS

A

GLIMPSE

of TRADE CONDITIONS

in the PHILIPPINES

and a message from

GENERAL

LEONARD WOOD

DINNER TO

CHARLES W. COLLIER

GIVEN BY

THE MEMBERS OF THE CORPORATION

OF THE

BOSTON CONVENTION AND EXPOSITION BOARD

INCORPORATED

NOVEMBER 16TH, 1925

BOSTON YACHT CLUB



We are pleased to announce

HERBERT L. MARX CO.

(INCORPORATED)

34-36 GREEN STREET, ALBANY, NEW YORK

as our Distributor

THIS COMPANY WILL CARRY OUR COMPLETE LINE OF RUBBER AND CANVAS FOOTWEAR AND WILL BE IN A POSITION TO SERVE YOU SATISFACTORILY WITH YOUR REQUIREMENTS

FIRESTONE-APSLEY RUBBER CO.

A REPRESENTATIVE WILL CALL ON YOU AT AN EARLY DATE

HUDSON, MASS.,
JANUARY 14, 1925

A SURVEY OF ADVERTISING

Used by 631 New England Manufacturers

Prepared by the Advertising and Merchandising Counsel Department of the Tolman Print, Inc., where printing and advertising problems are planned for Tolman clients. Sent to Tolman customers and business friends because of the many requests for a summary of the information found herein.



TOLMAN PRINT, *Incorporated*

"Producers of Advertising-Printing"

BROCKTON AND BOSTON

TYPOGRAPHY

By J. L. FRAZIER

In this department the problems of job composition will be discussed and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Balance, Margins, and Display

The specimens to be discussed this month come from a subscriber in far off New Zealand. This indicates two things, first — and you will pardon the pride which causes us to mention it first — how far the circulation of THE INLAND PRINTER extends and, second, that the problems of the designer or compositor of type display are the same everywhere.



J. L. Frazier

Our reader submits three different setups of the title page for a folder and asks us to settle a dispute as to which is the best. These pages are reproduced herewith and are numbered as our correspondent marked them, which we assume is the order in which they were set up, in which case Fig. 3 must represent the way the job was finally printed. In that event, and in that respect, we do not consider any error of selection was made. Fig. 3 is our choice, all things — including errors — considered. There is a clean, open look about it that, in the original form at least, causes it to catch and hold the attention more effectively than either of the others. But it has its faults, too, of which more anon. Starting at the beginning, particularly to bring out a point our correspondent was especially concerned about, let us consider the page as first set, reproduced as Fig. 1. For some reason or other our correspondent got the idea that the dominant display force in this page, the ornament with the initials, should be lower in the page. He had apparently become tangled up on the instruction that vertical balance in a page should be from the center of a line dividing the page into two parts on a three to five ratio; therefore, the monogram device should be three-eighths the distance from the top to the bottom of the page. So he printed the whole form lower (as shown in Fig. 2) and then marked it to be lowered one-fourth inch more. However, either he saw how disastrous the result of this would have been — or some one else saw it — with the result that Fig. 3 was evolved.

A page as a whole, i. e., all the units in it, should be balanced vertically from about the three-five line. Where there is a single group on a page its center should coincide with the center of the three-five line; the one unit is then the whole design. To place a group — even dominating as it is in this case — where balance in the page is correct, and then add another group or more below, must naturally make the page bottom-heavy, as it is in Fig. 2, and as it would be even more if lowered as suggested. With a single group in good balance on a page it must be raised, regardless of its strength, if others are to be added below. Fig. 1 is well balanced in respect to weight, i. e., there is at least no marked effect of its being too strong either at the top or at the bottom, which is the real test of vertical balance. Our criticism of Fig. 1 is concerned largely with its contour. Forms of type in which the lines are wider at the bottom than at the top have the effect of being bottom-heavy, even though the lines at the bottom may be set in light-face type, as in this case. In any event — and there is not the least speculation about this — a group of lines increasing in depth down the page is universally conceded to be unpleasing. If, therefore, the two lines in Old English were raised just a little in order to make the variation between their length and the width of the ornament more pronounced — and to give the former an effect of greater width thereby — improvement would result. If, furthermore, the line "Spring-Summer" were shortened materially — if, in fact, there were only a period between — the very bad features of this form would be obviated, particularly if, in addition, the purposeless dash with the ornaments at each end were eliminated. So we come to another point, margins brought out by these examples, particularly in Fig. 2 and to a lesser and less disastrous result in Fig. 3.

Balance in a page may be achieved in different ways. Groups at one end of the page see-saw may be moved up if those exerting the pull at the other end — the bottom — are moved down. Groups at the top end may be moved down if those at the bottom are moved up, just as on an ordinary see-saw two people must move in or out to an extent depending, of course, upon their weight, and in inverse ratio. It is good that this is true, for the advantage of being able to shift groups makes good margins possible. Among the various points where the top and bottom units of a page are in good balance, the one where margins are most pleasing at both top and bottom is the preferred position. There is no choice in the matter of margins — they are good at *one* point. In Fig. 2 the side margins are too wide in relation to the bottom margin, especially since the bottom margin *should* be a little wider than those at the side. The same might be said of the margins at the top of Fig. 1, but the effect is not so bad — not, in fact, bad at all — because, being wider than those at the bottom of Fig. 2, the variation in the margins is not pronounced. It should be remembered that the variation of one-sixteenth inch will be pronounced on the page of a booklet having one-fourth-inch margins, but the same variation will not be noticeable on a page having one-inch margins.

Because in Fig. 3 the margins at the top are narrower, the variation is more pronounced, and in this example we get the

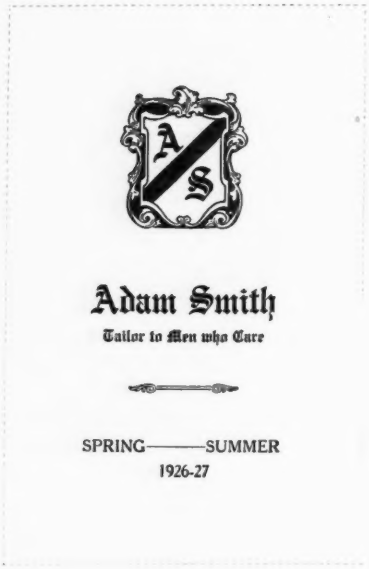


FIG. 1

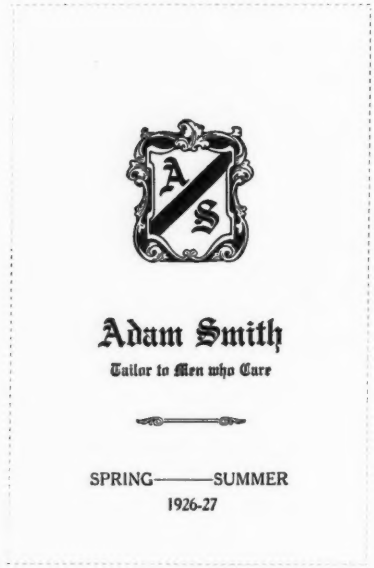


FIG. 2

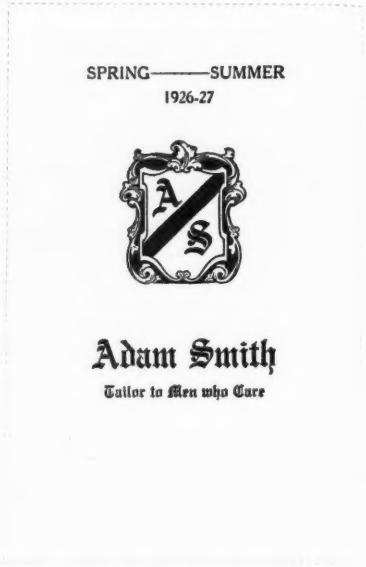


FIG. 3

effect of the first line crowding the top edge of the page. And, so, we get back to the matter of balance again. This page is not unbalanced — despite the heavier units being toward the bottom. This is true, however, only because of the unusually high position of the whole type design. Move it down to a point where margins at the top are right, and the page will be pronouncedly bottom-heavy. This leads us to inquire why, having made three shots and missed, our correspondent did not try just one more — the right one. With the two lines of Old English at the top, the cut next and the two lines of roman at the bottom — the first one shortened, of course, as already suggested — good margins, good balance and, moreover, a more logical arrangement of the parts of the page as regards their display importance would have been achieved. See Fig. 4.

This business of setting display may look simple to a man up a tree, but it's a serious business to the man at the case. He has to look out for several things — sometimes many things at one time. To go about setting a page with just balance in mind, as our correspondent did, is not enough. There are, indeed, pitfalls at every turn, and he who succeeds in typography has achieved a real success. But, to succeed he must mix brains with his printers' ink.

What's on the Back of a Letter?

By C. M. LITTELJOHN

Question.— What is carried on the reverse of practically all business letters? *Answer.*— Large white spaces, vast nothingness.

Question.— Is this in keeping with the policy of Secretary Hoover and his special committees on standardization and elimination of waste in industry? *Answer.*— Let each printer answer for himself.

Are not these large white empty spaces alive with possibilities for printers in every business center? Are they not fields for direct-mail advertising of every nature in nearly every line of business? In some cases the business man has solved for himself the problem of turning this white space into effective advertising media. He has individually seized the opportunity and had the printer make a full page spread of some of his specialties by the copious use of printers' ink, cuts, and designs, on the reverse of all his business letters.

At the time he had his last batch of letterheads printed, he gave instructions that the reverse side should contain certain "copy" that advertised the firm; this to be used either with or without other direct-mail advertising, in order that his correspondence should have a dual value.

There is great waste throughout the country not only of paper but of postage as well in not utilizing to better advantage the full weight limit which two cents will carry. The single unit of postage will usually carry more than the one page letter, sometimes consisting of a few lines, the mere acknowledgment of a business order, or other trifling note, which really needs to be bolstered up and supported by a statement in full of the business, the specialties, or some new line of the particular merchant.



FIG. 4

White space on the back of the letterhead may be taught by the proper use of printers' ink and printers' ideas to pay large dividends where none were declared before, as the products of the merchant may be ever brought in a pleasing manner to the eye and attention of the recipient of the letter, while the name of the firm and some business deal is fresh in his mind.

What some business men have discovered for themselves in improving their letterheads and advancing their business by the use of the reverse side certainly proves the point for the average printer, who may feature the back of letterheads as a new field for expanding his business. A wealth of ideas may be represented on the back of nearly all business letters, ideas of the merchant as well as of the printer.

Proofreading of Yesterday and Today

By Arthur Pemberton

FAR back in the early ages of the world even the wedge-shaped (cuneiform) characters carved on the tablets of marble and granite, still preserved in fragmentary form, had a style. From 6,000 to 3,000 years ago these emblems, while retaining most of their original form, varied, as to minor shapes and chiseled strokes — while apparently retaining very nearly their original meanings — as much as our word symbols do from century to century today. While the sharp tips of the wedgelike characters remained, the broader parts were blunted or blurred.

They kept up to the prevailing word styles, in words as in garments. But what do we of today? Here is the New York *Times,* which pretends to be interested in good proofreading, printing in every issue such outworn forms as chaperone, interne, furore, verandah, hosannah, gauge (instead of chaperon, intern, furor, veranda, hosanna, gage, etc.). It reports the finding of "a blonde boy, lost for days," forgetting that blonde is the feminine form of the noun, while the adjective and the masculine noun are always spelled "blond." Take the case of plurals — all good dictionaries (of late date) agree on wharfs, scarfs, palmettos, porticos, sterna (plural of sternum), moneys (not monies: very antiquated), vortices (singular vortex). As the reader will conclude, these and other forms like alkalis, alibis, mementos, mosquitos, impresarios, portfolios, are well designed — for they expel those ungraceful particles "-toes" and "-lies." It may be added, also, that moneys, monkeys, flunkeys, etc., are exceptions to the -ies rule. Short forms like rime (in place of rhyme), loth for loath, burnt for burned, mold, stanch, and ratan for rattan are quite in vogue at this day of the world.

Odd participial uses come to mind: people who would never dream of writing "givened" will say "ladened"; many take up broadcasted who would be shocked if a friend said "The sky was overcasted." A lawyer's brief (and this in the last few years) spoke of a client's mental condition "through health and illth"; a waiter relates about Carnegie that he "always feed me well," and of a wealthy woman a reporter wrote, "She lunched and teaed here and there" (one would say in such unusual cases, fee'd and tea'd would be a little better, but all awkwardness might be avoided by straight narration). I have seen "shanghaiing" in an old-time navy book more than once repeated, greatly to deform the work, and "taxying" is in a well known novel. A rather good but strange old word occurs in modern verse as follows:

> Where such inbe,
> A dwelling's character takes theirs.

Only a small proportion of earth's people dwell near the tides — so we have many who know not "the tang of sea speech." A prominent advertising writer of western New York spoke of his profession as "now at its highest *ebb* of prosperity," and I have just seen in an autobiography, "Life that appeared to be ebbing out of me began to *ebb* back ever so slowly." A man would be willing to wager a goodly sum that it "flowed" back. Poor taste is never good usage. "A character like a horse, going about *blindered,*" is amusingly crude. The Gaelic "limpish feist" was rendered for me as "all in"! — the slang would have been better in a story of life in Ireland. "Sooje bucket" (translated "scrubbing bucket") came also in an Old World tale.

Hyphens have been revolutionized! There are no more Teall rules. The best books of all good publishers sidestep the hyphen as a small boy would a bee. I will instance a few remarkable things experienced lately which were not only recommended but insisted upon — and these not at all in English reprints, though John Bull has remarkable ideas in book printing:

readymade	nextdoor	housewalls
bentwood	townbred	oldfashioned
sittingroom	warmhearted	chimneypot
windowsill	dressingcase	prizeman
goodlooking	orange blossom	daydreamed
mountainside	fingertips	figtrees.

The prevailing idea seems to be that if it doesn't look well as two words, make it an entity. Publishers say it is of minor importance to have rules: enough hyphens come at edge of page, where word divisions are necessary, and they will not tolerate them in the text. A queer mistake came near seeing the light in one of these volumes. A character examining some very fine marble statues, exclaims: "The long dust artist has done well!" Now, as these objects were subject to a real cleansing occasionally, I did not venture to print "long dust" or even "long dust-artist," but poetically put it "long-dust artist"— breaking the chief's rule, by the way, as a little matter of conscience.

Particles and prefixes are worth watching. They mean something quite important; the best service our recent dictionaries have given is to define them precisely. Thus -or, -er, a suffix, means "doer or agent"— distributer, one who distributes; actor, one who acts; un-, prefix, means "not"; re-, prefix, back, especially back to former status. Often one finds *de*partment house (instead of apartment) in otherwise correct print; affect and effect appear to some proofreaders readily interchangeable; non-entity, not existing, is quite another thing from nonentity, one not taken into account, or not worth much mentally. Within the same distinction come unappointed, disappointed, uninterested, disinterested, etc.; insoluble, properly applied only to a solution, chemical or otherwise, and unsolveable, always for a mental problem. Ununderstood is given a place in lexicons, but is considered bad taste. Mankind is prone to foolishness, to numerous errors, "unwept, unhonored, and unsung," which are readily classified as "nut products." *Homo boobiens,* as a wise and witty writer sayeth, is on deck all the time, while *Homo sapiens,* his wiser and elder brother, is following the "ways of the world"— sometimes in widely varying lines. There is an author who insists on "ridded" or "wetted" as past tense of "rid" and "wet," and a woman who carefully typewrites "Jones razed a £9 cheque to £90." When Robert Frost wrote:

> When I see birches bend to *left and right*
> Across the lines of straighter, darker trees,
> I like to think some boy is swinging them:
> But swinging doesn't bend them *down* to stay

He evidently forgot boys do not swing sidewise, especially on birch branches. A feminine fancier wrote, "hospital workers are . . . sconce-bearers of the torch of life." Now, if she had looked up sconce, it might have been found to be from French *esconce,* a dark lantern. A torch enclosed in a dark lantern! Even the present-day sconce is a metal shield halfway around a candle. A very young writer (bless his career!) speaks of a quick journey, saying "just as the magic carpet transported Sindbad the sailor"— Prince Houssain, the real traveler, quite forgotten in the rush of composition.

Note well the changes in geographical names. Most of us are routine, stay-at-home plodders, but we ought to review

the hemispheres occasionally from Kodiak to Patagonia. This reminds me — Patagonia is no more; a part of Chile now, with the old designation very much submerged. Christiania, capital of Norway, has its ancient name Oslo. The -oum designations are now -um, as Batum, Erzerum, Rumania, and others. Thus, it is well to know that Aachen is only the German name for Aix-la-Chapelle, Fivemiletown is really a place in Ireland, Tweed is a river, not a city where the fabric so-called is made; Kongo, not Congo, is preferred spelling; Somogy and Sümeg are differing forms for the same place in Hungary; the Riviera is the whole coast region of southern France and northern Italy — it extends to Genoa (many strange mistakes have been made in the use of this term); Neufchatel has now become Neuchatel; Dalny is named Dairen; Wieselburg (in Hungary) now Moson; Catawba (a river in our southern states) called Wateree in South Carolina only; and the Coco-Segovia-Wanks river in Nicaragua — all one stream, with differing local names, and there are many more, not in every-day use, however.

Library and lexicon and light! There's the prescription for all readers' sluggishness. The way of the world must be our way, and our watchword should be:

Courage, clear thinking, honesty, fairness,
and above all, a love for the truth.

Waste and Trouble From Bad Copy

By Calvin C. Bowsfield

BAD copy causes more trouble, waste, and net loss to the average printing office than any other evil. It is not hard to agree with this proposition in a general way, but the problem has to be studied carefully before the full extent of the evil is appreciated. When the owner or cost man finally comes to view the subject in its right light there is still great difficulty in bringing customers to understand that poor copy frequently takes the last vestige of profit from a job. As a trained proofreader and afterward as a publisher I have given a great deal of consideration to this matter of loss from poor manuscript, interpolations, marginal scribbling, and the careless writing of names and dates — names of goods as well as names of people. Printers can't be expected to know the names of merchandise manufacturers. Though ever so clever, they are not mind-readers, and if they have to run to the foreman or somebody else for help there is at once a direct loss, to say nothing of the delay.

Now, look at a twenty-dollar job of hand bills where the manuscript is as bad as it frequently is: There should be a net profit of $5, we will say. The compositor wastes a dollar's worth of time trying to decipher a lot of scribbling, besides using the proper time allowance for composition. The foreman wastes some time also because he goes to the office with the problem. After a little discussion the customer is called, and is sure to be annoyed at the stupidity of the printing office. Then a stab is made at interpreting what is intended. The job is set up and the proofreader does the best he can with it, though he has the same trouble the compositor had. After the first corrections are made a revise goes to the customer, and the sheet comes back with more corrections, which involve running lines over, thus causing more delay and more expense that has not been estimated in the first place.

It is impossible to get out such a job on time unless a couple of days are allowed for just such experiences. The profits are mighty slim by the time there is a press proof, and under the circumstances the only safe thing is to get the customer's O. K. while the press stands. Other people are in just as much of a hurry for their jobs as is this man, and his thoughtlessness has upset the schedule and put everybody's temper on edge.

I have cases in mind where there was no profit whatever in any of the weekly jobs given by a certain customer who paid the house from thirty to fifty dollars each week. The owner of that shop could afford to pay that customer a cash sum every week to take his work elsewhere. He has to make up on somebody else what he loses on the scribbling patron, or go out of business.

The thirty-dollar job becomes a forty-dollar job, and the customer is the last man to admit that he should stand the raise. If he is a fair-minded person he will adopt the plan of having all his copy typewritten.

I have handled catalogues the past year where one job amounted to fifteen hundred dollars. The copy was terrible, with one set of prices in a column written with ink over another set, and all kinds of interlining and marginal scribbling, with curved pen or pencil lines running all over the pages. This is no exaggerated picture. Such jobs spoil all pleasure as well as the profit of business. They seldom are foreseen and allowed for in the estimates. If proper charges are made in the final settlement there is a row. It is nearly always impossible to charge extra for bad copy, and if a discussion arises over any bit of copy there is no chance to agree as to what constitutes bad copy. If the copy is uniformly good, as the printer has a right to expect, the customer gets speed, accuracy, and satisfactory work.

I maintain that printing firms fool themselves as to the loss from carelessly prepared copy. They do not, in advance at least, provide for the waste of several people's time, the delay caused other customers, and the upset condition of the shop.

Can this evil custom be rectified? Of course it can, if the printer is not afraid of his customers. It just needs a bit of friendly understanding. Suppose you try a little talk like this after the estimate is about ready for the patron:

There is one point I want to make clear. I know you are a friend of this shop and a level-headed man, too. Now, here is a job that I can contract to do for you for a hundred dollars. That is, the job should not cost you more than a hundred. If the copy is good I will make ten to twenty per cent on the contract. If the copy is poor I will lose ten to twenty per cent. Nearly all copy given to printers is bad; that is, it is not as clear as it might be and ought to be for speed and economy. A dollar's worth of typewriting by an intelligent typist, or good handwriting by a clerk, will enable me to handle such a job quickly and profitably, and more cheaply for you than it can be done with bad copy. The copying needs to be done in your own office, where the names, figures, etc., can be properly given, and everything arranged as it is to go in the job. With that understanding there will be no overcharges, and the work will be done on time.

Are you afraid to put some such line before customers who are notorious for their faulty copy? I know customers who would flare up and tell you where you could go, but the majority of business men try to be reasonable and would accept your viewpoint. If they want to be mean about it, persisting with slovenly copy, make your prices accordingly or reject the work. I am not exaggerating when I declare that this is one of the most serious questions in the printing office — that is, the average small or medium shop.

HOW TO DO IT

A Study Course in the Selling, Advertising, and Marketing of Printing

By ROGER WOOD

Introduction

The one thing wrong with the printing industry of today is that it is undersold rather than overequipped. Printers have had the overequipment "bogey" dangled before them since 1919. Whether or not this has been a good thing for the industry as a whole, it has served to lead the thinking minds to consider the *cause* and *effect* back of it. The effect is overequipment. The cause is underselling — a lack of proper marketing and merchandising experience and knowledge by printers in general.



Roger Wood

Printers everywhere are becoming more and more interested in the selling and marketing end of their business. They are eager for information that will help them sell printing. A study of printing salesmanship alone will not "shoo away the bogey" of overequipment. The selling of printing must be preceded by advertising — the kind of advertising that will acquaint your prospective customers with your firm. You must first create confidence before you can hope to sell. But advertising and selling alone will not build a printing business. You must also be able to deliver the goods, render service, and produce good printing — above the average printing. Of what avail is a knowledge of advertising and selling if you can not apply it to your own business, and what will it avail any printer to get new customers if he can not produce good enough work to hold them?

The purpose, plans, and aims of THE INLAND PRINTER are to help its printer-readers solve this problem, and we are going to remark parenthetically: It will pay *you* if every member of your organization will read THE INLAND PRINTER regularly from now on; see that each one is a subscriber.

THE INLAND PRINTER covers all fields of the printing and allied industries. Through this particular department we are going to give our readers a "Study Course in Selling, Advertising, and Marketing of Printing."

To sell more printing, two things are necessary: (1) A knowledge of advertising. What advertising is, what it does, and how it does it. How to use advertising to build up a printing business, *and* how to prepare printed advertising for customers. (2) A knowledge of selling. How to develop and sell creative ideas. What a salesman needs to know about printing — which includes a knowledge of the customers' sales and marketing problems.

Salesmen do not want theories; they want facts. They want to know "how to do it" right away. But in training for any business or profession, one of the important steps is a study of the science and theories as well as of the immediate problems which that profession involves.

Medicine, law, architecture, and engineering are recognized as professions because they are founded on a study and application of their respective theories and certain known laws and principles. If a business — any business — can be charted and coded and the essential points catalogued and studied, then we may justifiably call that business a profession.

In this series THE INLAND PRINTER will chart and code the essential points that relate to selling printing and the creation of printing. The study of any principles, rules, or laws is worthless unless we can and *do* apply what we learn. Therefore, the success of this study course will depend on the application of the principles by each reader.

Elbert Hubbard once said: "Education is a conquest, not a bequest; it can not be given or bestowed; it must be achieved. The value of an education lies not in its possession, but in its struggle to secure."

Realizing this, THE INLAND PRINTER will not only present a reading course, but each month, as the course progresses, suggestions will be given on how to apply and develop the points covered. A *suggestion:* See that every one who is connected with the selling, advertising, and marketing end of your business reads and studies this course.

Outline of the Course

Opposite page 600 you will find a self-analysis chart. The purpose of the chart is to show graphically what you need to study to increase your efficiency in the development and marketing of creative printing.

Perhaps no two men will view this subject from the same angle. Of the details of selling and advertising there is bound to be an honest difference of opinion, as many different opinions as there are readers of this series.

The reason for this is that each of us has had different training and experience, different schoolroom education, and a different general business background. Each of us has formed personal opinions and acquired pet theories.

The chart will enable each reader to have a better understanding of his qualifications as well as a common understanding of the development and purpose of the course.

The course will be divided into the same five major subjects, as shown on the chart, which are: Personality, Experience, Analysis, Plan, and Advertising.

PERSONALITY.— Our personality does affect our sales. Personality is an indefinable thing. It is our character, training, business experience, health, energy, efficiency, and understanding of our fellow man all rolled into one.

Approach, energy, and appearance are equally important. A knowledge of selling, a knowledge of advertising, a knowledge of the fundamentals of merchandising and marketing is of no use unless we can present this knowledge in an understandable way to our customers and prospects.

EXPERIENCE.— *Production:* What are our abilities and limitations as individual printers, looked at from the production

side, as it applies to our present equipment? In other words, what are we equipped to do for our customers and prospects?

Buying: The successful salesman must be able to get the buyer's viewpoint; he must learn not to think in the terms of a job or a campaign or a series of follow-up pieces, but must learn to think in terms of "What will it do for the buyer? Will it pay him? Will it get the results he has a right to expect? Is it the right medium?"

Sales: How to sell printing in terms of *results;* how and why it is necessary to reach the chief executives in the larger organizations, even though they are not always the men who place the order. What it is that influences the sale in your favor and why orders are lost. Why it is necessary to create confidence in your firm or organization in the minds of the buyers before you can hope for favorable consideration.

ANALYSIS.—The relation of research, surveys, laboratory tests, etc., to the sale of printing. How to secure the necessary data, facts, etc.

Business: How to analyze a business. What facts are necessary before you can submit definite proposals.

Product or Service: How to differentiate between talking points and sales points (this is something that few advertising men or salesmen understand), competitive products and their relation to the products of your prospects and customers.

Market: How to analyze a market. How to find a known market. The various channels of distribution. The relation of the various channels of distribution to the business and products of your customers.

PLAN.—The all-important thing in selling, advertising, or merchandising is the *plan.* Without a definite plan there can be no definite action. Without a *plan* there can be no budget or appropriation. Without a plan you can not make a sale. Copy, art, clever layout, and format, all are worthless without a definite *plan*—and the plan must be logical and must be based on facts.

Facts: How to make use of the facts you have secured through thorough analysis. What facts to use in the preparation of your plan for presentation to your customers. What facts to use in the preparation of your various printed pieces.

Presentation: How to assemble your known facts for presentation to the prospect or to the executives who make the decision regarding printing. How to group the facts for the man who writes the copy.

Psychology: An understanding of the emotions, reactions, buying impulses, and motives of the ultimate consumer. The way to determine what form of appeal to use.

ADVERTISING.—*Copy:* The various kinds of copy. How to write or criticize copy. Copy continuity or sequence. Logic and indirection. Human interest copy, technical copy. The kind of copy that gets the best results for printers in their own advertising. How to judge the kind of copy most suitable for a given problem.

Layout: The style and form of the printing pieces. How to prepare dummies. What you need to know about paper stock, finish, color, sizes, substance, weight. The value of standardization. Typography, the general physical appearance, various type arrangements, balance and movement. What kind of artwork to use, drawings, their reproduction, etc.

Color Harmony: How and when to use color. The value of color in printing. What colors to combine to secure harmony. What colors to use to show contrast. The selection of the right colors for the job.

These five major subjects will be presented clearly—in such a way that all readers will understand what is meant. Just as we have repeated the ideas in this article for clearness and understanding, so, too, will the future articles be written in non-technical language.

Some of the subjects will require elaboration and a longer presentation than others.

In addition to the study course, we will present practical, workable ideas each month. Ideas that, if put into practice, will develop business.

In this outline and description we have been forced to be terse and brief even at the sacrifice of clearness; this may give some of our readers an idea that the course will be complex. We assure you that each and every reader will find a steady reading and study of this series of lessons not only interesting but decidedly profitable.

Do not just read the course and then put the magazine aside; study it—and see to it that every one connected with your organization reads and studies it. Talk it over with other printers and other printing salesmen and with paper salesmen. If possible, form weekly classes and study and discuss the points covered. In other words, don't just read, but apply the ideas the course presents to you.

Actual Practice

Truly the development of "creative ideas" by printers and printing salesmen is not as difficult as it might at first seem. It is largely a matter of practice; there is not one of our readers who can not develop into a real producer—as a salesman.

Success is usually measured by the effort and energy we are willing to make to achieve it. The trouble with most of us is that we get excited and even enthusiastic about a new idea at the start and try to make progress too fast. There is always a reaction after stimulation which results in a loss of interest. It is well for us to remember that *stability* is just as important as *ability.*

Here is a thought for actual practice that will be the foundation of your individual development. Before presenting it, we want to caution you to work systematically—to make haste slowly.

The best way to get ideas about a business is to imagine oneself interested as an owner in that business. Supposing you were the owner of a furniture store, how would you use printing to help get more business? You'd start by thinking about what you had to sell; then, who your prospective customers were and how many there were. Where do they live? Do they own their own homes? Do they live in the city or in the suburbs? Do they live in homes or in apartments? Would they be interested in bedroom, dining room, or living room furniture, rugs, kitchen equipment, etc.?

Indeed, you would think of and answer a couple of dozen questions—which would lead you finally to decide the kinds of printed pieces to use or how many to send out, when to send them, and all the other details.

Imagine how you as a man in business would use printing to build or bring in business. Is this point clear?

Now write down on a piece of paper the names of ten different kinds of business, any kinds at all, it doesn't matter. Some are easier to think about than others; but write down ten.

For example: Tire repair, wholesale candy, bank, retail clothing, florist, soap manufacturing, package coffee, pharmacy, tailoring, millinery.

You need not select these particular lines of business. Suppose you pick five lines that you are now serving as a printer—your customers. Then pick five lines for which you have never done any printing of any kind. And after you have written down the ten lines of business which you have selected, number them.

Then begin with number 1. Ask yourself, "What would I do if I were the owner of that business? How would I use printing to advertise that business?" Jot down on another piece of paper what you decide you would do, just rough penciled notes. This is not at all difficult—it's a simple matter, isn't it? Ten minutes the first day is all you will need; try it.

The next day do the same with number 2, and so on, just one each day for ten days.

On the eleventh day get out your notes on number 1 and review them and make additions or changes. Take number 2 the next day, and so on through the entire ten the second time. Then on the twenty-first day go over number 1 a third time. Call on one or two firms in that line of business, ask a few questions about the selling or marketing problems of that business, find out all you can and then revise your notes, adding any new ideas. Then have them typed for your files.

By the end of the month you will have a fair understanding of these ten lines of business. You may not be able to originate or develop "creative ideas" that you can sell, but what you are after at first is practice. Selling will come later as you progress with the course. The important thing is to think about definite lines of business.

The second month do the same with ten more lines of business; repeat this for several months.

Do not try to work out all the details of a plan for any line of business at first. Proceed with the least amount of effort. In due time, after you have a little practice, the details will automatically work out — the ability to produce creative printing will become second nature.

The object of the sales course is to help you have a clearer understanding of how printing can be used by business firms. You'll get a lot of new ideas of your own that will be just as valuable as the ideas you get from the course, if you will follow this "ten businesses a month" plan.

If you are a member of a sales group or class, discuss one or more of these lines of business at these meetings.

No matter how advanced you are in the profession of creating and selling printing — no matter how little your experience has been — try this plan. It will not interfere with your other work. Ten minutes a day is all you will need.

Regard this as a game — it is a game, the most fascinating game you ever played. Try it and see how interesting it becomes after the first month.

SUMMARY.— *First:* Determine your degree of efficiency, according to directions on self-analysis Chart No. 1. Then find the average amount of your sales on Chart No. 2 and mark it regularly each month, watching your development and progress.

Second: Make a list of the ten lines of business and follow the plan as explained in this article. There are only 283 lines of business in the United States. After you cover, say, 100 of them, you'll be able to give practical advice to every customer you call on. But, remember, take only one line of business each day. *Don't* try to do too much at first.

Qualifications of a Printing Salesman

CHART NO. 1

Fully ninety-five per cent of the printing sold today is sold through personal contact — excuse us, we mean *bought;* only about twenty per cent is really sold. Now, it is possible for each and every one of us who is connected with the marketing end of the printing industry to improve his efficiency and in time to sell more printing — yes, two, three, and even ten times as much as he is now selling.

There will always be a certain amount of printing *bought.* But, your job and mine is to sell more printing than we are selling today, through creating new business.

We have all had different training and experience — but with the aid of the accompanying chart (No. 1) it is possible for each of us to analyze his efficiency as a printing salesman.

The chart will show you just how you measure up and on what point you need to develop and improve your knowledge of marketing and merchandising.

Beginning with the main chart, you will find five columns of figures from 10 to 100 — these figures represent degrees of efficiency in terms of per cent. The five triangles are subcharts; each has three divisions of figures. Each of these divisions is of equal importance and represents qualifications that in some degree every printing salesman should have.

You will notice that division No. 1 on the main chart is headed *Personality,* and the sub-chart is divided into three classifications or qualifications: Appearance, Energy, and Approach. To make personal application of this chart, begin with No. 1.

PERSONALITY.— *Appearance:* Do you present a neat appearance when you call on your customers and prospects? Perhaps you do; but is there room for improvement? How much of a rating would you give yourself? Perhaps about sixty per cent.

Energy: Do you make as many calls on your customers and prospects every day as you should? (Few of us do.) Would you rate as high as fifty per cent?

Approach: Do you make your approach in a businesslike manner? Do you know what you are going to talk about when you call, or do you leave it all to chance as most salesmen do? You may decide your rating here is only forty per cent.

After you have determined your rating for the above division, add the figures together, 60, 50, and 40. The total is 150. Since there are three divisions, divide the total by three and get your average under *Personality.* In this case it is fifty per cent. Now check 50 on the main chart under personality.

EXPERIENCE.— If you have sold printing for any length of time you will have acquired some basic experience which will help you to give yourself an average under the three divisions of this heading.

Buying: Have you ever bought printing for any business firms? Do you understand the average buyer's viewpoint? Do you think all printing is bought on price? Check your rating here.

Selling: How long have you sold printing? Are you an "order taker," or do you try to understand the buyer's problems? Do you try to give your customers helpful suggestions when you call? The average printing salesman will not rate over forty per cent here.

Production: What do you know about the production of printing? Have you ever worked in the plant? Do you know anything about composition and presswork? Have you ever studied estimating or cost finding? How much do you know about the mechanical production of printing?

ANALYSIS.— Analysis is a much misunderstood term. To some it means a searching for facts. To others it means research. To a few it means survey. Some think of laboratory tests. There are a few — only a very few — who think of analysis in the following connection: Analysis of a business, analysis of a market, and analysis of a product or service.

Business: Can you analyze a business to find the marketing and merchandising problems? Is its location an advantage or disadvantage? Are its marketing and sales policies sound? Are its policies such as would help or hinder its growth? Do the sales and advertising departments coördinate?

Product: Is the product or service a necessity, utility, or luxury? What is the unit of sale? Who are the logical users of this product or service? Where, when, and how may they be reached?

Market: Do you know the various channels of distribution used by your present customers to market their products? What is their known market? Their unknown market? Are buyers for wholesale houses interested in quality, discounts, special deals? What is the average rate of turnover by retailers for the various manufactured products of your present customers?

PLAN.— Some of us have a good imagination and can visualize how a piece or a number of pieces will look. But most of us have to have something definite on which to develop our mental pictures.

Presentation: Can you make use of the facts and information you have gathered about a customer's business and submit a definite proposal in writing for his consideration? Can you back up such a presentation with a verbal explanation?

Facts: Can you make use of the facts and conclusions of an analysis? Do you know what facts and information to use? Can you assemble your facts so they are understandable to the copy writer or artist? Can you tell the kind and number of pieces necessary for a given campaign or problem? Do you understand the

value of *follow-up* well enough to show your customers why and how they can profitably follow up inquiries? What do you know about the frequency of mailing?

Psychology: Have you a good intuitive understanding of human nature? On what buying motives should an appeal be made? What are the various human emotions, such as hunger, anger, pride, etc.?

ADVERTISING.— What is the difference between mass advertising and class advertising? Can printing be used to sell an unknown market?

Copy: Have you ever written *successful* advertising copy? What is the difference between formal and informal copy? Are you capable of judging good copy?

Layout: Can you make a layout of an advertisement, booklet, or catalogue? Can you design or plan the various pieces of a campaign? Can you make a rough penciled layout? Have you ever had any experience in planning, developing, or buying artwork?

Color: Name the primary colors. What is the difference between a tone, a shade, and a tint? Should color in printing be used for the text, the border, the ornaments? How many colors may be used on one page? What are contrasting colors? What are colors that harmonize?

These questions are by no means complete; they are only intended to help you get your average.

Don't be disappointed if you do not find yourself rating above fifty per cent. If you did, there would be no need for this study course in THE INLAND PRINTER. There isn't any one who will rate one hundred per cent, and the fellow who rates seventy per cent is indeed a supersalesman.

CHART NO. 2

This chart is intended to show your monthly progress. As you study the course and apply the principles covered, you will find your sales increasing — perhaps slowly at first, but in time your results will show a decided upward trend on this sales chart.

Each of the figures on the top row represents one month. The chart covers thirty-six months — three years. You will find it interesting to watch your progress.

If you are selling printing now, you are averaging a certain volume of business each month. If it is $500 or under, start in the extreme lower left corner and draw a line through the first block. If you have been selling about $1,500 worth of printing each month, start in the third row from the bottom on the left.

As your monthly sales increase or decrease, you will find *peaks* and *valleys* in your chart; but if you have as much *stability* as you have *ability*, you'll find the line slowly climbing toward the extreme upper right-hand corner.

And, when it does, you will be earning several times as much money as you are today.

How Do You Spell Coöperation?

By LLOYD A. INNERARITY

It doesn't matter so much whether you spell coöperation with a dieresis over the second o or leave it off, or even put a hyphen between the o's, but it is important that you use the same form throughout a piece of work. Not long ago I was glancing through one of the text books used in the public schools of my state, a book bearing the imprint of one of the major text book publishers in this country. Within the first ten or twelve pages of this book I found three distinct variations of a certain word used. These were not given as examples of correct and incorrect forms, but occurred in the course of the author's introduction. A recent issue of a magazine of national circulation carried on the cover a notice calling attention to a particular article appearing in that number. The title of the article, which included the word today, was carried in the announcement. The spelling used was *today*. However, in the caption over the article itself, the form *to-day* was employed, and the latter form was used, more or less consistently, throughout the rest of the magazine.

Printers and publishers are beginning to realize more and more the important rôle that uniform style plays in their work. All higher class magazines and metropolitan newspapers are particular in this respect, and rightly so. However, the publisher who is always careful of his spelling, punctuation, and capitalization is really in the minority, because there is a mistaken idea abroad that it is a waste of time to be careful of such details, as no one notices such things anyway! Nothing could be farther from the truth. Carelessness in such matters is as much indicative of poor management as the publication of obscene matter is indicative of a loose editorial policy.

In my plea for uniform style, I do not mean that the printer should even attempt to use the same style on every piece of work that he does. One large company publishes nearly half a dozen magazines, all of which show some variance in style when compared, although all the issues of the same magazine are uniform. Some advertisers prefer one or another of variant forms of style in their printed matter, especially pamphlets, and the printer who carefully follows out his client's desires in the matter is more than likely to print that advertiser's next booklet or catalogue, and especially so if he is as careful in other things as he is in making the style uniform.

If your client prefers simplified spelling and wants you to use "thru" and "stopt"— or even if he wants you to omit all capitals — do it! But, above all things, use "thru" and "stopt" consistently, and watch your compositor, lest he slip in a capital or so on page 23!

There is another side to the question: If your client proposes to use a style of spelling or punctuation that is so much of a freak that there is a chance of his being dissatisfied with the finished product, try to explain it to him. The line of distinction between novelty and freakishness is so finely drawn that none but the craftsman can really tell where it runs.



"In the Days That Wuz"—The Old-Fashioned Towel
Cartoon by John T. Nolf, Printer-Artist

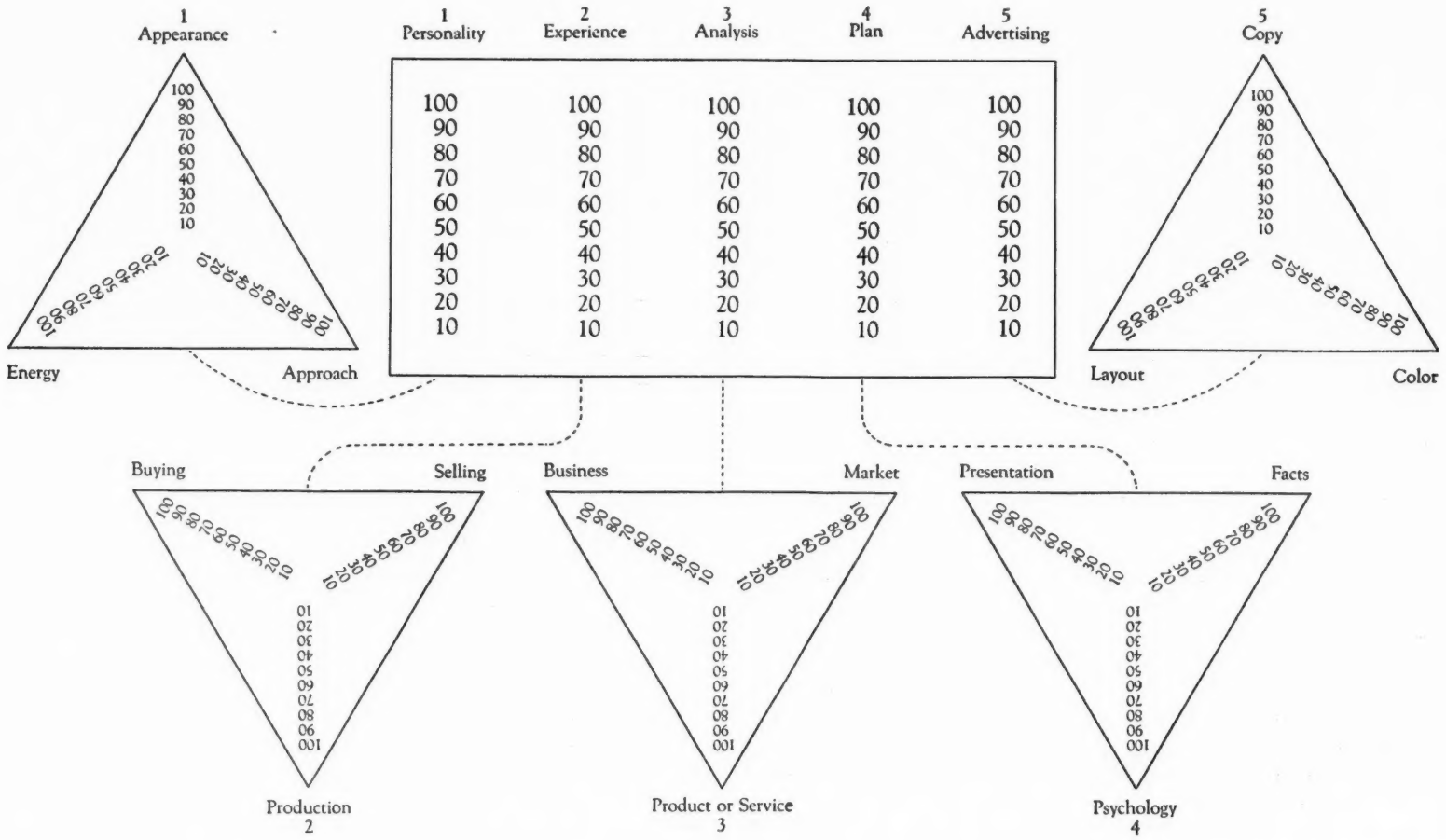


Chart Used in Determining Qualifications

Beginning with the main chart, five columns of figures from 10 to 100 are found. These figures represent degrees of efficiency in terms of per cent. The five triangles are sub-charts; each has three divisions of figures. Each of these divisions is of equal importance and represents qualifications that in some degree every printing salesman should have.

$	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36
10,000																																				
9,500																																				
9,000																																				
8,500																																				
8,000																																				
7,500																																				
7,000																																				
6,500																																				
6,000																																				
5,500																																				
5,000																																				
4,500																																				
4,000																																				
3,500																																				
3,000																																				
2,500																																				
2,000																																				
1,500																																				
1,000																																				
500																																				

Monthly Results of Personal Sales Effort

Top row of figures, 1 to 36, represents thirty-six months. Figures at left represent monthly sales, from $500 to $10,000. Student can see if his sales per month are increasing or decreasing. This does not show his total sales in thirty-six months, but shows each month. If he starts at $1,000 the first month and does not get beyond that, the chart will show. If he gets to $3,000 one month and then drops back, the chart will show. It will help the individual salesman—and spur him on to study and self improvement.

What Protection Has Literary Property?

By LOUIS F. JORDAN
Editor "The Valley Virginian," Waynesboro, Virginia

WHAT protection has the authors and publishers of the interesting fiction and informative articles of a modern magazine or newspaper? The question followed me to my law office, to the register of copyrights, Thorvald Solberg, through volumes of treatises, and finally to the great repository of information in the United States, the Library of Congress. If the title of this article suggests the recital of cases and the boresome citation of legal authority there may be disappointment, for what is proposed is a narrative shorn of legal words and clothed in the common sense of the courts, which in truth is the law of the land.

A brief summary of facts relating to the history of the protection of literary property reveals the reason courts have recognized that the result of a writer's originality and creative genius is a property right the same as the property rights to an inventor's mechanical appliances, a land owner's real estate, or any other tangible thing.

It was the art of printing and the multiplication of copies of literary production that gave occasion for copyright legislation. The art of printing not only has done so much for civilization that books and articles have been written about it, but also it has been the cause of no little legislation, and no little difficulty to the courts in construing such questions as libel and the present subject, copyright.

The one big word underlying the whole matter of protection for literary property is *publication.* As has been said: "The owner of literary or intellectual property, like the owner of any other property, may do what he will with his own; his right is absolute and exclusive as against the world, subject to one rule. That rule is that *publication* operates as a 'dedication' and terminates all private property rights."

It is then the act of *publication,* the multiplication of copies, which lies at the bottom of copyright. But what is publication? You have doubtless been of the opinion that when you write a letter you lose all control over what you have written. Or, that when you had been to the photographer, the picture taken was as much his property as it was yours. But the authorities tell us: "The writer of a letter has a right of property in the letter superior to that of the person to whom the letter was sent, which entitles the writer to a remedy against any unauthorized publication either by the person to whom it was sent or by a stranger."

The same principle is applicable to your picture "negative" in the hands of the photographer. Legally, the agreement is "that the property in the photograph is in the sitter, and neither the photographer nor a stranger has the right to publish or make copies without the permission of the sitter."

Even today an author has protection under the old common law in his intellectual production. But he loses that protection as soon as his work is *published,* unless it is published in compliance with the copyright regulations. There is this reservation. We find authority supporting the principle that *general* publication, without copyright, operates as a dedication to the public, whereas a limited or private circulation — for instance, such as that among friends, critics, literary advisers, or editors — does not amount to publication, in the sense of the copyright law (although it would be a publication under the law of libel).

"Such restricted use of a work as does not amount to dedication thereof to the public will not interfere with the right subsequently to obtain a copyright therefor, nor will it curtail the right to prevent the unauthorized use thereof by another."

With the principle of the common law, under which the author loses his ownership through publication, in force in the United States when the Constitution was drafted, it is not to be wondered that the framers incorporated the important provisions of Section 8, Article 1, in the organic law of the land. "The Congress shall," states the Constitution, "have power to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

The first copyright law was enacted by Congress pursuant to this constitutional provision in 1790. The act of 1790, however, allowed only maps, charts, and books to be copyrighted. But protection increased with the years, and the present law embraces "all the writings of an author." The English were also slow to extend the privilege of copyright. Not until 1911 did England's copyright law provide for copyright "in every *original* literary, dramatic, musical, or artistic work."

The word "original" has important bearing in our own law. "A work, in order to be copyrighted, must be *original,* in the sense that the author has created it by his own skill, labor, and judgment, without directly copying or evasively imitating the work of another."

Originality has received judicial construction by the federal courts. For instance, "when dealing with incidents familiar in life or fiction, originality lies in the application and grouping of those incidents in such a manner that the work under consideration presents a new conception of a novel arrangement of events."

In all genuine authorship there is a tangible something which the author has not received, save from the source of all common knowledge. Some call this originality, but the genius of creative work comes closer to expressing an indefinable something the law recognizes and protects.

William B. Hale, who, as counsel in trade-mark and copyright cases, has made a study of this principle, says: "A mere copyist is not an author. Authorship implies the exercise of mental powers and the production in concrete form of an original intellectual conception."

There is an inspired saying, "We haven't anything we did not receive." To a certain extent this is true. We read a thing, then tell it as if ours, when in fact a literary genius may have evolved it. But there is liberality in the copyright act regarding this phase of the subject. If in our work we have interpreted, modified, applied, or adapted in a way that involves new and individual intellectual effort springing from a new and different point of view and purpose or method, we shall probably be held to have originated within the intention of the copyright act.

"Copyright" names the right to control reproduction, duplication, or copying of one's writings, as in printing them. "Copying consists in the exact or substantial reproduction of an original, using such original as a model, as distinguished from an independent production of the same thing. If an author, by originating a new arrangement and form of expression of certain ideas or conceptions from the stock of materials to be used by other authors, each copyright would narrow the field of thought open for development and exploitation, and science, poetry, narrative, dramatic fiction, and other branches of literature would be hindered by copyright instead of being promoted. A copyright extends only to word arrangement."

It is not to be understood that any more latitude is allowed in so-called copying than has been set forth by the authority quoted. One who thus infringes copyright and tries to justify the piracy, acknowledging the source whence the appropriated material was derived, is not relieved from responsibility.

What is the penalty for violation of copyright laws? "Any person, who wilfully violates the law, is guilty of a misdemeanor." To be exact, any person who wilfully and for profit infringes any copyright secured by the statute, or who wilfully abets such infringer is guilty, and on conviction is punishable by imprisonment for not more than one year, or by a fine of not less than $100 nor more than $1,000, or both, at the discretion of the court.

By the Constitution, congress is given power to secure " for limited times to authors " the " exclusive right to their writings." At common law there was no limit to that right, and this rule continues so long as no *publication* is made. But congress from time to time has fixed a limited period of security for published and copyright matter, until at present the statute provides an original period of twenty-eight years and a renewal period of twenty-eight years.

There is danger in the publication of a book or other writing, whether in serial form or not, in a magazine, newspaper, pamphlet, or otherwise, before complying with the statutory formalities for obtaining a copyright. A non-compliance before publication will dedicate the work to the public and deprive the owner of his right to a statutory copyright. These preliminary formalities are simple, however. A notice of copyright must be printed along with the material to be protected, and formal application made for copyright. Two copies of the work in print must be promptly filed as evidential record. The register of copyrights supplies directions upon request.

What, then, is required to protect literary property? " The persons entitled by the act to copyright protection for their work are: (1) The author of the work, if he is (*a*) A citizen of the United States, or (*b*) An alien author domiciled in the United States at the time of the first publication of his work, or, (*c*) A citizen or subject of any country which grants either by treaty, convention, agreement, or law, to citizens of the United States the benefit of copyright on substantially the same basis as to its own citizens. Existence of reciprocal copyright conditions is determined by presidential proclamation."

The words " copyright proprietor " occur in the statute. Just what is required of a proprietor? " The word proprietor is here used to indicate a person who derives his title from the author. If the author of the work should be a person who could not himself claim the benefit of the copyright act, the proprietor can not claim it."

The application for copyright registration must state the following facts: (1) The name of the country of which the author of the work is a citizen or subject. (2) His name and address. (3) The title of the work. (4) The name and address of the person to whom a certificate is to be sent.

In the case of books by American authors, and all books in the English language, the application must be accompanied by an affidavit, showing the following facts: (1) That the copies deposited have been printed from type set within the limits of the United States. (2) That the binding of such book has been performed within the limits of the United States; showing the place and the name of the establishment where the work was done.

The effect of national legislation on any state's power to make laws governing copyright within the state's borders arises. This is one question the state's rights folks have not argued about. The Constitution vested congress with the power to legislate, and all state action, if attempted, would be subservient to federal law.

There is a divergency of opinion as to just how an author should proceed to protect his literary property. " The Author's League of America," say Holliday and Van Rennselaer in their valuable book, " The Business of Writing," " advocates that everything an author has published be copyrighted in the name of the author. The author then has the power to sell the serial rights to a magazine, the book rights to a publishing house, the play right to a producer, and so on, without having to get permission for each transaction from a third party."

And yet, a publisher of note has said: " The only satisfactory way is to place all rights, except the serial rights, in the hands of the publisher, and let him do the best he can."

A form suggested for the protection of authors when placing material is here set forth. " This manuscript is submitted with the understanding that if it is accepted for publication, the same shall be copyrighted by the publisher, and all rights in said copyright shall be held in trust for the benefit of the author or his assigns, and shall be reassigned to him or them upon demand."

Any one who believes there is value in his or her literary production beyond, say, the immediate short story sold to a magazine, would do well to observe certain formalities, for in the absence of stipulations, magazines have been held by the courts to buy all rights for one payment when purchasing manuscripts, when no reservations are stated by the author.

In the present state of the screen, many stories published in magazines have later appeared in pictures. The author, by neglecting formality, can easily forfeit all monetary consideration for his literary work save what he has received from the one sale to the magazines which purchased the manuscript, without leaving in the author any right whatsoever.

You hardly pick up any of the larger magazines but the front pages carry somewhere words telling that the publication is protected by international copyright. What does it mean?

At present, international copyright can be obtained (1) By securing separate and independent copyrights in the separate countries where protection is sought, in accordance with the laws of the country. Cumbersome? But read the second provision: (2) International copyright may also be obtained by virtue of international convention or treaties providing for mutual recognition and protection of the literary property of the citizens of the countries which are parties to such treaties. " The fight for international copyright was long and hard and as far at least as our own country is concerned is still unfinished," say Holliday and Van Rennselaer.

Celluloid for Printed Matter

Celluloid is now gradually growing in favor; each year sees its field of utility expand. As touching the printing industries much of the cloth used in bookbinding is prepared with a celluloid composition. It will be of interest to many printers to know that a thin celluloid varnish is a splendid covering for printed paper sheets where severe service is required, such as maps, architects' drawings, engineers' drawings, and the like. The celluloid adheres with great tenacity and is very hard and sufficiently flexible; it will resist oils as well as water and is more transparent than varnishes.

One thing must be considered in using this medium — it dries quickly. This means it is not easily applied with brushes; it will not flow out as oil mediums will do; the strokes of the brush will show and the brush itself soon becomes unworkable. It can, however, be handled perfectly with a spray — an aerograph will distribute it evenly and quickly. The fact that it dries rapidly is, of course, a great advantage in quantity production, as the sheets can be handled quickly and stacked up in a very short time.

The foregoing from *Penrose's Annual* is worth noting. Incidentally, many showcards and advertisements intended for long wearing purposes are treated with a celluloid finish.

SPECIMEN REVIEW

By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

BAUERSCHE GIESSEREI, Frankfort, Germany.—The specimen of your Bodoni types is a beautiful book, and the type, which you state has been cut in accordance with Bodoni's famous "Manuale Tipografico" of 1818, is a handsome one in all sizes. This book has additional value in the fact that it illustrates the styles in which the great typographer produced his works, several of which are exact reproductions of original Bodoni works. Excellent specimens of modern display work are also included. The paper is beautiful and the press-work is perfect, the pages have a clear and clean-cut appearance that is pleasing. We take great pleasure in reproducing one of them as well as your effective letterhead design.

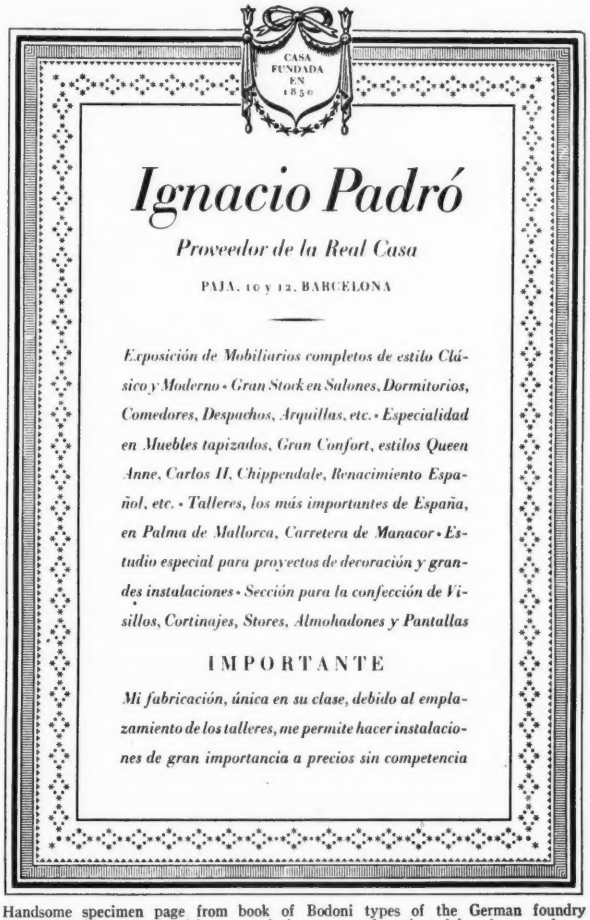
WALKER & CO., Detroit.—"Outdoor Advertising Display" is an impressive item on billboard publicity and, as a booklet, is exceptionally well arranged and printed.

THE FARWEST LITHOGRAPH AND PRINTING COMPANY, Seattle.—You need not apologize for the fact that the de luxe souvenir book for the opening of the Fifth Avenue Theater had to be produced in a rush. The workmanship throughout, and in every detail, is excellent; in fact, it is one of the most novel and colorful books of the kind we've seen; the fact that it had to be done in a hurry makes your work the more commendable. The oriental atmosphere, introduced by appropriate and striking decoration, is very appealing. Presswork is remarkably good and, what is more unusual in a work of the kind, the advertisements are set with taste. They also indicate marked display ability on the part of your layout man or compositor. All in all, the item is one of which you may feel very proud.

NEWS-HERALD PRESS, Franklin, Pennsylvania.—The specimens you submit are skilfully conceived and tastefully arranged. Whatever some of them lack in complete effectiveness is due to the choice of type faces, although most of the items are satisfactory even in that respect. The one titled "This Blotter" is unusually effective in layout, and the type face is suitable, too. A slight weakness is the second color, an orange, which is too weak in tone for the lines "Printing, Engraving, Lithographing," although it is very satisfactory on the initial and border. When colors of relatively weak value are used with a strong color or black the items to be printed in the weak color should be correspondingly bolder.

JOHN MCCLURE, Philadelphia.—We commend your taste as expressed in the specimens of work done at the Wanamaker Press and for the great store of the same name. With one exception, the type faces are excellent, and they are skilfully arranged and well printed on good papers. The exception in the matter of type is the Bradley face, an Old English, used for the title and headings of the booklet, "Michael de Munkacsy," who painted the picture "Christ Before Pilate," of which the booklet relates. The effect is made worse by letter-spacing; Old English faces should not be letter-spaced. Being black and of close-knit design it is essential that they should be close-spaced; to open up letters or lines in this letter with spaces or leads spots the page. The program for the American Legion night is especially satisfactory.

VAN C. WALTON, Van Nuys, California.—There is much to commend about the small hard-bound booklet, "Lengthening Life's Span," executed under your direction by students of the High School Press. The paper of the text and the board covers are especially pleasing — also quite suitable — and the text is set in Century Expanded, a readable, clean-looking face. The good spacing between words is creditable to the students, but the effect of the pages would be improved by adding one-point leads between lines. This was possible so far as space is concerned, particularly since the top margin is too wide. Titles and heads throughout, as well as the title on the cover, are too closely line-spaced, a fact that is particularly noticeable on the cover, where the lines of the title, set in the body type, do not have sufficient decorative merit, especially because there is nothing in the way of design about the form. It should be remembered that lines of display — under which classification titles, headings, title pages, and cover designs fall — should have more space between lines than text matter if they are to appear equally satisfactory.



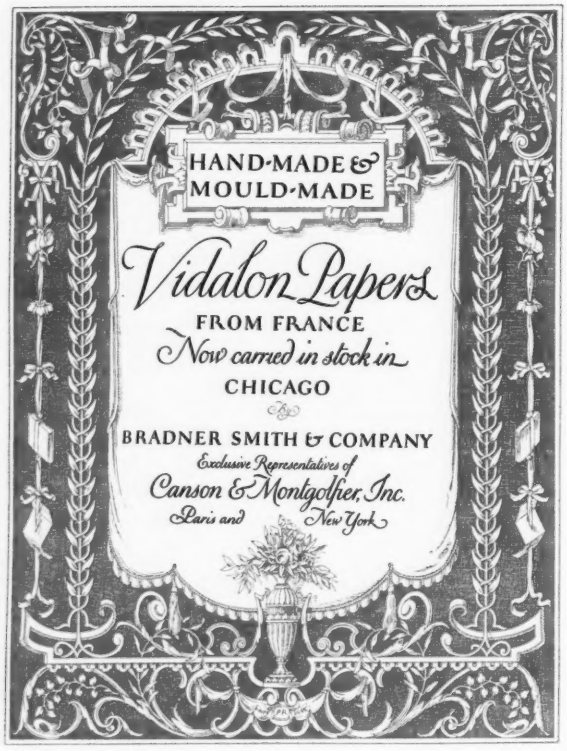
Handsome specimen page from book of Bodoni types of the German foundry Bauersche Giesserei, Frankfort, cut during years of patient labor in accordance with Bodoni's famous "Manuale Tipografico" of 1818. The specimen book, which is an especially beautiful one, illustrates the different ways of applying these types in the style of the great typographer himself, of which the exhibit above is an example.

MONTAGUE LEE COMPANY, New York city.—Your brochure, "The Ideal Book," the text for which is a portion of the famous address of William Morris before the Bibliographical Society of London in 1893, is an impressive item that we are sure will accomplish what you designed it to accomplish; that is, bring to the attention of advertising managers and agency production men the principles of typography enunciated by the great publicist and at the same time provide a representative example of your good craftsmanship. In accordance with the ideas of Morris you have printed the type heavily and close-spaced the lines, using the largest size of type consistent with the proportions of the page. Thought is manifest in the execution throughout.

The Ionia County News, Ionia, Michigan.—Your new letterhead is satisfactory in general, although the type sizes are too large; the design covers rather too much space. Otherwise, the only fault is the use of two colons and a dash between the words "Ionia" and "Michigan" for the manifest purpose of lengthening that line. If spaced naturally these two words would make a line slightly shorter than the one giving the editor's name and, while perhaps too nearly the length of that line to look just right, the effect would be considerably better than as arranged. To overcome one fault by the substitution of another doesn't make a gain.

JENNINGS PRINTING AND STATIONERY COMPANY, Sapulpa, Oklahoma.—All specimens you submit are uniformly excellent; you have exceptionally good types; they are arranged with taste and skill, and when well printed on good papers the effect is delightful.

THE J. R. SILK COMPANY, Philadelphia.—The several small blotters and stuffers you submit vary considerably in merit. One or two are excellent, the small "Thank You" blotter being the best. Many



Title of beautiful folder, drawn by Paul Ressinger, Chicago designer, and printed by The Henry O. Shepard Company. Original in rich medium brown and black on toned paper of high grade.



Cover of beautiful Christmas souvenir booklet, produced by Pioneer, Incorporated, Tacoma, copies of which were received in America at Christmas time from people on the college cruise around the world on the steamship Ryndam. Original in orange, black, blue-green, and gold on white paper.

are very poor, however, in comparison, largely as a result of the use of unpleasing type faces, notable among these being the stuffer "Does Your Customer Know What You Have to Sell?" The extended Cheltenham Bold in the head is ugly, and the white space at the left is too wide, dividing the sheet too near the middle from side to side, thereby creating a monotonous effect and also giving the suggestion of too much open space, unpleasing in itself. Spacing around the initial on the stuffer, "To know what to do is wisdom," is entirely too wide. We are sure you will agree that a roman instead of the italic initial "E" would be better. It would be more harmonious and would fit the space better, to say nothing of the more pleasing effect of the roman letter compared with the swash character. It looks like the figure "3" standing about-face.

J. B. Goff, Pioneer, Incorporated, Tacoma.—"It's Christmas Again" is a beautiful booklet. The story back of it is of such general interest that we take the privilege of quoting from your letter regarding it for the benefit of other readers: "There is a rather interesting story in connection with the 'It's Christmas Again' booklet. The University Travel Association, of New York city, planned a world's cruise for the scholastic year of 1926-1927, secured nationally famed teachers, and an enrollment of 500 students from various colleges in the United States. The year's college work will be carried on with all activities aboard the steamship Ryndam, which left New York city on September 18. A University of Washington student conceived the idea of a Christmas souvenir, and it was the pleasure of this company to develop the booklet. Four thousand copies have been produced and shipped to meet the cruise at Los Angeles. They will be mailed by the students on the cruise, from Egypt, to reach friends and relatives in the States at Christmas time." "Stone" and "What Price Comfort" are unusually interesting, impressive, and attractive advertising booklets of large size, on the production of which it is manifest considerable thought and care were given. The best skill of artist, typographer and pressman is also evident in their production.

Preston Lee Pickens, Memphis.—Your bookmark is interesting in arrangement and, for an all type design, is very satisfactory indeed, although, as a matter of fact, you could just as well have printed it in brown or gold only as to use both. There is so little difference between the two colors as to make the difference all but indistinguishable.

Max Wohlbruck, Altoona, Pennsylvania.—While we are uncertain whether by "this letterhead" you mean the one for the Sixth Ward Printery, on which you wrote, or those for A. Berman. We are assuming you mean the latter. Both the Berman headings are set in type that is too large; they are cheap looking on that account. Big type seems to suggest cheap merchandise, remember. In so far as design is concerned, the one in which the items handled by Mr. Berman are enclosed in panels at the side is the better because those articles have the required prominence. On the other, where they are spread across the top in one line—and perforce in small type—they do not have sufficient emphasis. The paneled head would be very satisfactory—as satisfactory as one featured by panels may be—if the words "Leading Jeweler" were in the same face, Caslon Old Style, used for the bulk of the design, and if the name were also set in the Caslon. To get the desired and desirable variety in the design, one or two of the lines might have been set in italic. These would add interest and "color" much more effectively than the entire change of type face. Lines are too closely spaced in the other form, and the letter-spacing of the name line is quite excessive. The design of the main group is too deep in relation to the space it takes up horizontally.

The Welch-Haffner Printing Company, Denver.—All the specimens you submit are of the best grade, although the booklet, "Art in Taxidermy," for Jonas Brothers, is possibly most interesting in design and layout, also most impressive on the whole. Your presswork is unusually good.

Ralph R. Balling, Hamburg, New York.—We consider that you did exceptionally well on the combination title and introductory page for the Hard Manufacturing Company job. The idea of a title is

PLAYER ROLLS
RECORDS

PIANO
TUNING and REPAIRING

RADIOS
CABINETS

CAMMACK PIANO COMPANY
Northwestern Distributors
for
KIMBALL PIANOS - PHONOGRAPHS

Atlantic 0491

EUGENE H. ANDERSON
SALES MANAGER

Northwest Corner Ninth and Nicollet
MINNEAPOLIS, MINN.

This represents what might be called a conventional business card, characteristic, as it is, of the great majority of this form. Compare with rearrangement on page following.

"WHO IS this man Goudy?" asked Mr. Cutler. "I heard him over the radio. He talked about type designing. It never occurred to me before that someone designed type. I didn't suppose there were different kinds." Of course, hearing this from the laity is quite usual so we expressed our conviction that Frederic W. Goudy will go down in history as the greatest type designer the world has ever known. Mr. Goudy has by his beautiful type designs (fifty odd) done more to raise the standard of printing than perhaps any other person. Progressive printers have recognized the merit of his designs and have discovered that, in using these in better arrangements, advertising printing will get more results, and book printing will be more beautiful.

A large amount of the reading matter in the books and periodicals of today is printed from type faces designed by Mr. Goudy. One of the most beautiful and useful of these is the Kennerley Old Style series, which BROWN-BLODGETT COMPANY has installed, and of which this is a specimen.

"In March 1924 thirteen experts in America and England were asked to list the ten best types available to English-speaking printers. *Of these, seven put Kennerley on their lists.*" Mr. Bernard H. Newdigate, the British authority, has called Kennerley Old Style, "the most beautiful type put within the reach of English printers since the first Caslon began casting in the year 1724."

Kennerley was designed in 1911 for use in a sumptuous presentation of ten short stories by H. G. Wells, published by Mitchell Kennerley, and was afterward offered to printers generally. A modest showing of only two sizes then available brought response at once and the demand today is as great as ever.

BROWN-BLODGETT COMPANY maintains a layout department to arrange Kennerley, Goudy Old-style, Bold, Cursive, Title and other types in pleasing, legible forms. Preliminary visualization demonstrates in graphic form the finished product. No waste motion is necessary in our mechanical departments. This results in better appearance and less cost. It is the only way distinctive printing can be done.

BROWN-BLODGETT COMPANY
Printing for Advertisers
SAINT PAUL

A characterful initial in light brown adds life and interest to this otherwise plain type page from a folder which is reproduced not only because of its typographic excellence but because of the interest attached to the text. By the Brown-Blodgett Company, St. Paul.

ARTWORK



The illustration reproduced above is an example of the pen-work of Julian A. Links, a collaborator with us in the production of fine printing. Mr. Links' services are available to all at all times. The Brothers Johnson, THE WINDSOR PRESS, *San Francisco.*

Numerous interesting typographic specimens of unusual excellence have been coming from the Brothers Johnson, of the Windsor Press, San Francisco, in recent months. The folder title shown above illustrates a cleverly harmonious combination of lettering and illustration.

given by an effective paneling of the display at the top, with a combination rule and border panel in blue is also used for printing the trade-mark logotype at the bottom. The main line in the panel at the top appears somewhat too low; with this exception, the page is very satisfactory.

W. F. CLEAVER, Johnstown, Pennsylvania.—The dedication book of the Senior High School is very good, the cover being especially attractive. The typography of the inside pages and the layout of the book as a whole are also good. In fact, the only serious weakness is the printing of the large halftones, which is too weak. There should be more snap to them; the solids are gray instead of black.

FRANK M. KOFRON, Saint Paul.—The specimens you submit demonstrate your unusual ability and the facilities of the well known and able organization of the Brown-Blodgett Company, your employer. We are showing two interesting specimens.

LIBERTY PRINTING COMPANY, Detroit.—The cover of the booklet, "Attention Value," printed in gold and black — the words of the title in gold over the black — on brown (red) stock is especially impressive and attractive, as are also the "inside" pages. The color spots on the title page are too small; the design is placed too high on the page. The liberty statue on the final inside page is somewhat too low to give the best appearance. Your blotter featuring rules diagonally placed is excellent.

VICTOR H. DIESCHER, Brooklyn.—We do not like the display group of the letterhead for the Polygon Press, as it increases in width from top to bottom, the reverse of what it should; nor do we like the engrossed style of initials in the main line. There is, however, something quaint about the design that we like, and the colors of stock and inks are pleasing and harmonious. While it is not balanced, your business card has merit. You have departed from the beaten path in its layout with telling effect.

BRUCE COLE, Prophetstown, Illinois.—The color scheme is satisfactory on the letterhead for the Echo, which is set in Parsons, and the arrangement is interesting and satisfactory, too, as an unconventional out-of-center design, which is always difficult and uncertain. The weakness of the head is the letter-spacing of the main line. The headings are unusual and characterful.

THE SEMINARY PRESS, Chicago.— Your "Specimen Book of Type Faces" is satisfactory in arrangement and printed unusually well, considering the work was done on a platen press. The only serious fault we have to find with the booklet is that you do not show more of the better up-to-date types, those you use being responsible for whatever there is lacking in excellence about the item.

CADILLAC MOTOR CAR COMPANY, Detroit.—"Cadillac's Newest Achievement," announcing your new plan of furnishing cars in such a wide range of color schemes as to constitute in effect a custom-made line, is a remarkably impressive and attractive brochure full of beautifully printed colorwork. Illustrations, layout, and typography, like the color presswork, are of the very best grade.

FRANK WIGGINS TRADE SCHOOL, Los Angeles.—"Craftsmanship, a Modern Application of an Ancient Ideal," is a beautiful booklet, consistent with the ideals treated of in the text. The colors are especially pleasing, and the ornament, used with restraint, lends additional interest and "color" without seeming to obtrude in the least.

AMERICAN WRITING PAPER COMPANY, Holyoke.— We commend the impressiveness and beauty of your specimen book of the American Handcraft papers, in which large samples, in charming colors, of this beautiful new stock, so suggestive of hand-made paper, are bound. The cover design and the illustrations which feature the front page of each color sample are exceptional. We must hand it to the paper makers for the remarkable advancements they have made within the past few years, advances that have contributed much to the improvement of the graphic arts. Paper has been given new significance and importance.

NATHAN WIESENBERG, New York city.—We would like the letterhead for the Triart Binding and Mailing Company much better if the name

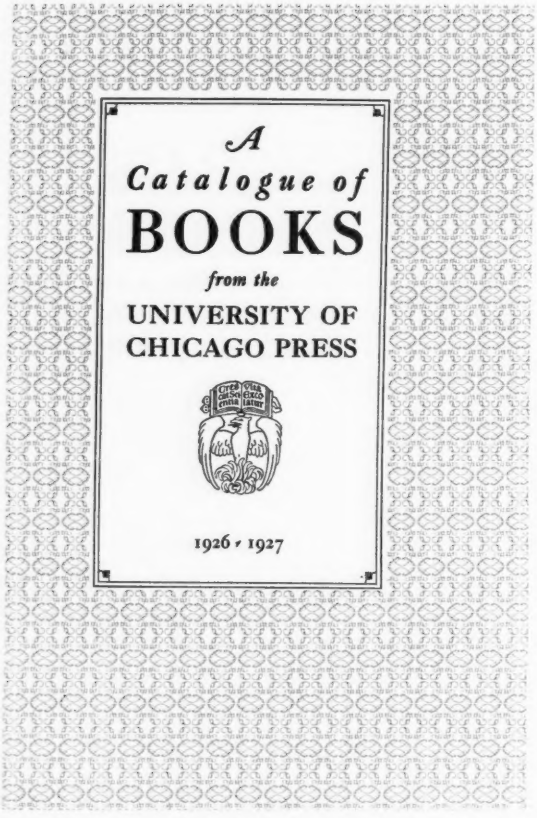
Player Rolls · Records · Piano Tuning and Repairing · Radios · Cabinets

Cammack Piano Company

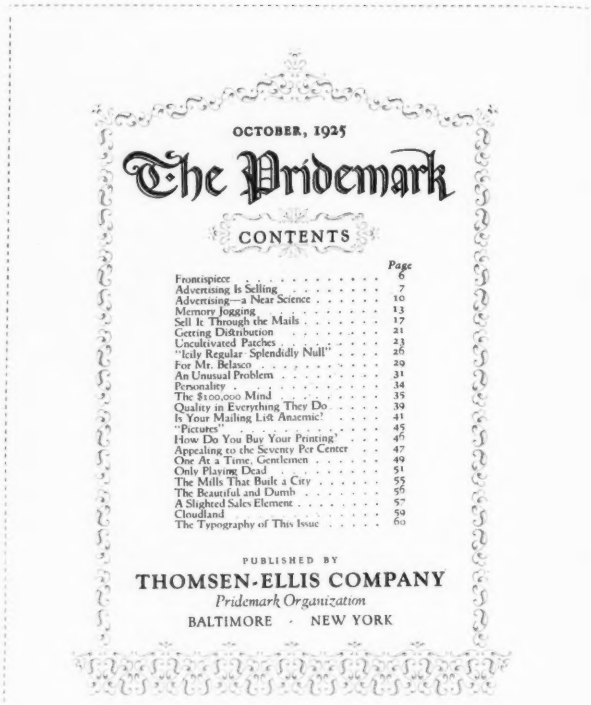
NORTHWESTERN DISTRIBUTORS FOR
KIMBALL PIANOS · PHONOGRAPHS
NORTHWEST CORNER NINTH AND NICOLLET
MINNEAPOLIS, MINN.
Atlantic 0491

D. W. WESTLEY

Frank Kofron, of the layout department of the Brown-Blodgett Company, Saint Paul, took the commonplace original of this card, shown on the preceding page, and made something out of it. Here it is, distinctive and clever.



Attractive cover design of book catalogue of the University of Chicago Press, the original of which, in black and green on soft green laid cover stock, is especially pleasing.



Clever use of typographical ornaments on the title contents page of the fine publication of the Thomsen-Ellis Company, Baltimore. Original in brown and black on India tint stock.

were in one line. With the word "Triart" at one side, the whole design is overbalanced horizontally, and it is unbalanced vertically because the last line of the central group is the longest. The trouble was you wished to use the initials as they are, which position is not pleasing. It is a mistake to start out with the determination to use particular equipment or a definite form; it is better to size up the copy and determine from it what equipment and arrangement are most suitable. The rearrangement of the name into one line with the address shortened would permit the use of the initials and make a much more satisfactory design in other respects.

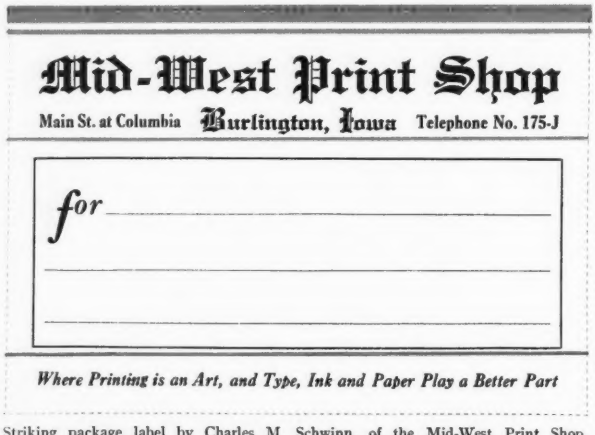
GEORGE L. BERRY, International Printing Pressmen and Assistants' Union of North America, Pressmen's Home, Tennessee.—We appreciate the copy of your biennial "Book of Art Printing," as well as your letter in reference to it. It is a grand thing to find your union's educational activities maintained on such a high plane and to witness such concrete evidence of achievement as this book represents. Despite the fact that the paper is a medium priced grade, the halftone printing is remarkably good; the three and four color process illustrations are among the finest we have seen. The decorative page treatment is distinctive and excellent; in fact, every detail of the book is of the highest practical standard. We consider the book should make good on the twofold purpose for which it was issued, namely: "(1) To establish a guide for good printing, and (2) to encourage and give incentive for higher development in the art preservative of arts." To you who have worked so many years toward the attainment of an ideal, this book and what stands back of it should be a source of great satisfaction. We regret the fact that the top line of one column on one page is the final short line of a paragraph. In view of the excellence of the book otherwise this slight blemish is of little consequence; it must be just an oversight.

UNIVERSITY OF CHICAGO PRESS, Chicago.—Your catalogue of books is excellent in every detail; the typography of the text pages is away above reproach, as is also the cover design, which is reproduced. Other specimens are of uniform merit.

CHARLES M. SCHWINN, Burlington, Iowa.—Your work is of unusual display merit; striking, colorful effects in good taste are a rare combination. The labels for the Mid-West Printing Company, one of which is reproduced, are especially attractive. We also like the booklet, "A Few Simple Verses," of which you are also author. While the lettering on the cover is not as "finished" as we would like, the general effect is nevertheless good, the color effect being especially pleasing. We are sure the group on the first inside page, which is set wholly in italics, would be more pleasing if the lines were opened up a little. The effect of the upper group on the title page would be improved if the word "by" were in caps. of ten-point roman or, left in italics, if it were begun with a cap. While the word is sort of a catch-line and acts in a conjunctive capacity, the fact that it is on a formal page justifies beginning it with a cap. The pictorial page border printed in light brown of yellow hue is very appropriate and quite satisfactory, although if you made two cuts — one of them in reverse position, so the wider side portion would be outside on both facing pages — the effect would be better in consequence of better margins around the type (irrespective of the border). Again, where the matter on some pages is short, the type groups are placed a little too low, an instance being the poem "At a Campfire." We feel, too, that the border should have been printed in a slightly deeper tone of the same color, although the effect is not really bad; indeed, the booklet on the whole is something you may feel proud of. We find the poems interesting and readable. The letterheads you submit are also very good.

ALBERT R. WERNER, Akron, Ohio. — Both the announcements for the Setsuraku Shop and the Altrusa Club are excellent in every respect; they have individuality and are not commonplace or conventional.

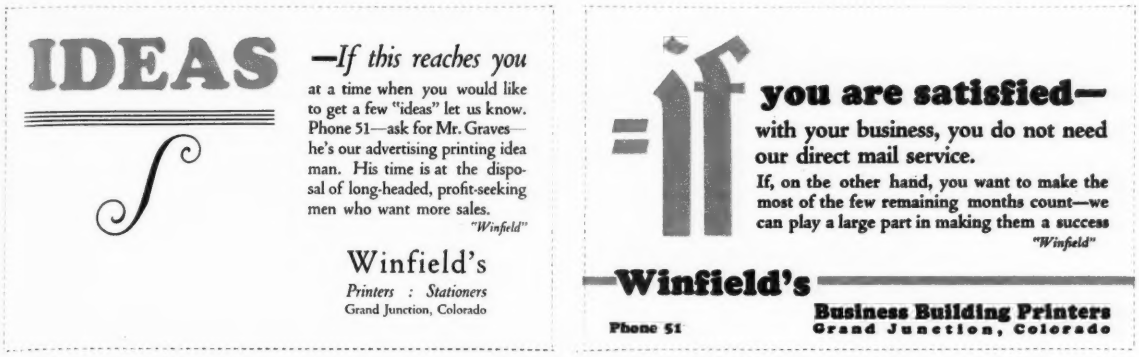
HARVEY SPANYERS, Ortonville, Minnesota.— Posters and dodgers are all satisfactory for the purpose, although the spacing of lines is frequently closer than it should be, considering space. Leading would



Striking package label by Charles M. Schwinn, of the Mid-West Print Shop, Burlington, Iowa. Original in green and red on white paper.

improve them decidedly; adequate leading obviates the solid look and makes type matter easier to read. Watch this point, for it is important.

WINFIELD'S, Grand Junction, Colorado.— You have submitted some exceptionally striking items of advertising printed on government post cards, two representative examples of which are reproduced. Many printers, particularly in small towns, might develop this idea profitably. With postage on advertising at one and one-half cents the government card, saving a half cent on each piece, affords an opportunity for publicity work where the message and the press run are short. You have a tendency to space too widely between words, particularly noticeable on your own card, starting "Here is the fact," which is composed in bold-face italics. Too wide spacing between words not only looks bad but slows up reading and confuses the reader.



Striking typographical forms from advertising printed on government postal cards by Winfield's, Grand Junction, Colorado. This is an economical and, as can be seen, may be an effective form of advertising which any printer may do on his own account or for others. In fact, Winfield does it for others.

R. T. SANFORD, Chicago.—The cover design for *Golf Management* is impressive in layout; it is attractive, too. We do not believe, however, the idea of beginning words of the title in lower case contributes sufficient in the way of novelty to compensate for the lack of dignity created. The title of a magazine should not go so far in the way of novelty; a certain measure of dignity should be maintained, even if the publication is not of a serious nature.

L. D. CAMPS, Chicago.—The new catalogue for the high-speed automatic jobber is satisfactory. The type cover design is effective; the text is set in a readable size of a clear type face, Kennerley. Presswork is excellent; the cuts, incorporating considerable fine detail, are exceptionally well rendered. In fact, the only feature we do not like is the running head composed in Copperplate Gothic; it does not harmonize with the roman of the text. Of course, there is this advantage — the striking contrast afforded by the Copperplate makes the slogan "The fastest running job press in the world," at the top of each page stand out with unusual strength. However, to a somewhat lesser degree the same could be said of a bold-face roman type, which would harmonize with the body matter. The front and bottom margins are too narrow as compared with the back and top margins. Margins should graduate in width around a page — from back to top to front to bottom — and the inside margin should be little more than half a front margin.

PRESTON L. PICKENS, Memphis. — Except for the fact that the main head crowds the text matter below too closely, the blotter, "New Type for All Work," is satisfactory typographically. It is difficult to print in colors on stock as dark as the blue and have the colors balance in tone. Where, ordinarily — that is, on white paper — black is the stronger and stands out best, tendency to bring it closer to the eye. In so far as harmony is concerned, no better combination of colors could have been selected; black and white, not being colors, look well on any color, and the orange is a good contrast against the blue stock. However, colors may be harmonious and not suitable, especially in the case of dark colored stocks, which should be avoided wherever possible or else printed in just two colors, one of them possibly as a background.

J. CARDWELL, Hawera, New Zealand.— "Our Creed" is a very good stuffer, although the brown in which the type matter is set is too weak in value color in view of the amount and size of the type matter. The colors, though somewhat warm, are nevertheless pleasing. Ornate initials set in the margin, as on the blotters "Pride" and "The Brownies' Promise," do not look well. The only form of initial, in fact, that can be set in the open and clear of the type group it introduces is one of the italic style with long flourishes. The colors on these blotters are especially pleasing. You have, however, a tendency to space too widely between words, which is noticeable in nearly every specimen you submit.



Cover design of handsome book issued by the School of the Book, Milan, Italy, in which our old friend Raffaello Bertieri is interested. Throughout, exhibits are made of the outstanding work of students in the various branches of the graphic arts.

CHARLES R. SHARP, Seattle.—Your business card is very good, although the colors in which the press is printed should be a little weaker so your name as overprinted would be clearer; there is some confusion, although hardly enough to be serious. The booklet, "Raising Blue Foxes," would be better if the tint panel of the border units on the front page were reversed; that is, if the depth were greater than the width, when it would conform more closely with the proportions of the page. The title matter printed on this panel could be arranged in three lines, which would be an advantage in itself. With the line "Raising" to one side and not centered over the second line, "Blue Foxes," the whole page is overbalanced on the left, despite the fact that the small lower group is to the right. This lower group hasn't the weight to balance the others. The text pages are satisfactory, although the top and back margins are too wide; they are as wide or wider than the front and bottom margins, which should be largest. The matter set in bold italics on the last page is in too wide a measure; if set narrower it would take up more space vertically and make a group more nearly the proportions of the page. It would then be better from the standpoint of shape harmony. A wide, shallow group on a deep and narrow page is inconsistent.

ESTERLING PRINTING COMPANY, Detroit. — "Charley Esterling — that Printer's Devil" is unusually interesting in text matter, as well as from a physical standpoint. The two thumbmarks on the front, one in red, the other in black — the only printing there — whets the interest as much as anything we have seen. The oval silhouette illustrations of linoleum block technique at the top of each page are characterful, too, and fit the typography

beautifully. Good margins, a pleasing set-up of a good type face and, finally, good presswork and paper complete the list of merits.

FRANK MAIRS, Tacoma.—The work you submit is very good. The most interesting specimen in the lot is the statement of the Auburn bank, whereon you have tied three large Vanity initials together, so to speak, by printing the ones in the first and third lines in orange and the one in the middle display line in green, the main color, thereby permitting them to overlap each other. An idea worth while!

AUGSBURG PUBLISHING HOUSE, Minneapolis.—"The Gopher of 1927," annual of the University of Minnesota, is one of the largest and best we have seen. Workmanship is excellent in all respects, although the outstanding feature is the printing of the illustrations in the opening pictorial section in dull process inks, which, when stippled, give a soft and altogether delightful appearance, almost lithographic. The presswork also is of unusual excellence.

TIMES-MIRROR PRINTING AND BINDING HOUSE, Los Angeles.—The cover of your October house-organ, *Three Minutes*, is especially attractive in design and, in pleasing colors, scores high.

THE ANTIOCH PRESS, Yellow Springs, Ohio.—The three folders you submit are pleasing in layout and composition; the type faces are also good. While the printing is not the best, it is not bad. The blotter, the four corners of which you have printed in red to suggest the corner reinforcement common on blank books, is greatly inferior to the folders. It is away out of balance horizontally because allowance was not made for the lightness of the left side of the Vanity initial, the larger part of which should not have been considered as apart from the line, and, which, as printed, appears too much to the right. The group of body matter is far too small in relation to the display and the size of the blotter; it is further made insignificant by printing the ornaments at either end in red. Spacing between words, as a rule, is too wide. For facts concerning another error in the composition of this item, refer to the "Typography" department of the December issue of THE INLAND PRINTER.

THE BARDON PRINTING COMPANY, Cincinnati.—The title in the panel on the cover of "Thoughts on Selling" is away too high; margins are bad around the top and the page as a whole is top-heavy. The typography of this panel and of the inside pages, however, is very satisfactory.

THE BEBOUT PRINTING COMPANY, Cleveland.—The three advertising items for the Wagner Awning and Manufacturing Company are novel and, because of that especially, are very effective. They are well executed in every detail.

MERCANTILE PRESS, Honolulu, Hawaii.—You missed an especially impressive cover on the booklet for the "Fifth Annual Hawaiian Fair" by a narrow margin. The features that detract are the use of italic caps. for the line "Official Program" and the underscoring of that line. A lesser fault is evident in the type group set in the mortise of the large ornament; the type is too large and crowds the panel. The rules at the ends of the words (and lines) "Fifth" and "Fair" on the title page, used to square up those lines with the longer one between, detract from the prominence of the type without contributing anything of decorative merit to compensate. The book is otherwise very satisfactory, if not a stylish bit of type composition; in fact, the text pages are considerably better than the average of similar work.

RELIABLE PRINTING COMPANY, Montreal.—The New Year greeting executed by one of the imitation embossing processes is interesting. We do not ordinarily like rule and ornament arrangements like this, but the fact that in this case the arrangement suggests the pendulum referred to in the copy makes it appropriate if not altogether satisfactory in appearance. If the arrangement below the monogram cut were raised closer to the cut the effect would be better, as the design on the whole is bottom-heavy. The paper is a pleasing grade in blue, and printing in deeper blue and gold makes a very satisfactory combination of colors.

THE CALLAWAY ASSOCIATES, Boston.—The "Zinc" folders are especially impressive on the silvered paper. The fact that the typography and layout are only ordinary shows how important the matter of paper may be.

GRAND CENTRAL PRINTERS AND STATIONERS, New York city.—Your type specimen book is very satisfactory and shows that you have some of the best available fonts. The booklet, the front of which gives the effect of a simply drawn door printed from zincs—with an open panel representing the glass, in which your monogram and address are printed—is likewise good.

MANUFACTURERS PUBLICITY COMPANY, New York city.—We assuredly do not consider you carried the use of paper "as part of the picture" too far on the cover of "Tree Wire." The combination of design, colors, and paper makes an unusually effective picture, and a striking cover. The typography of the text in relatively large Bookman is appropriate and sensible on that account as well as from the standpoint of legibility. Printing is first class. We commend the thought, care, and skill evidenced in the production of this booklet.

AXEL EDWARD SAHLIN, Buffalo.—Thank you for a copy of your book "Typographic Expressions," the text of which is an address you have given before several craftsmen's clubs. The typography and format are pleasing; the papers and binding are beautiful.

MICHAEL M. MOHN, Lancaster, Pennsylvania.—All specimens you submit are excellent, but the letterhead for the School of the Theater is more—it is distinctive.

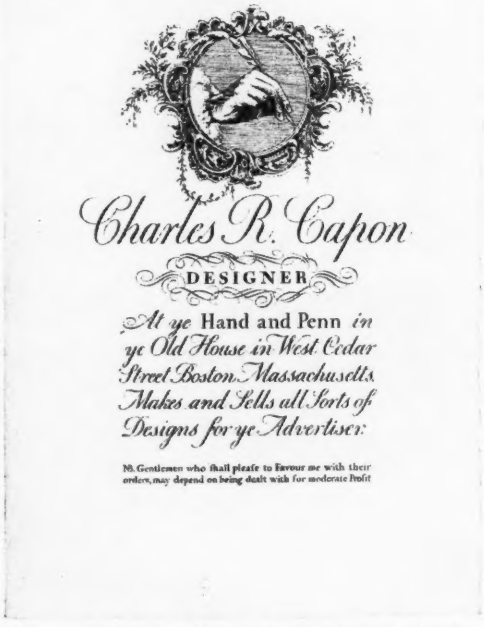
BULMAN BROTHERS, LIMITED, Winnipeg.—Your work is executed in good taste in all respects. There is not a specimen in the lot but which is wholly fit for the purpose; most of them, in fact, are considerably above average for work of the kind.

FREED-EISEMANN RADIO CORPORATION, Brooklyn.—Your loose-leaf catalogues are very good. The booklet, evidently issued for those who reply to your national advertising, the cover of which is a fine Franklin Booth drawing, is especially fine—a beautiful job of printing, in fact.

MEYER-ROTIER-TATE COMPANY, Milwaukee.—The booklets "Soft-Toned Walls" and "Bucyrus Dipper Dredges" are remarkable examples of taste and refinement and of strength, respectively; the books suggest the qualities of the items represented perfectly. In addition they are executed in the characteristic "Meyer-Rotier" manner, which means that the quality and color of the stock blends harmoniously with the typography and presswork.



Unusual letterhead arrangement of Bauersche Giesserei, Frankfort, Germany, the original of which is in blue and black on white paper. The form might sometimes be adopted to advantage by our native typographers.



Announcement by one of America's foremost letterers and designers, Charles R. Capon, Boston. The original is printed in deep brown over a hot stamped panel, printed in pale yellow tint, on antique cream paper.

PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Just a Friendly Word

This little note from a friend in Colorado has been crowded out by other items but must have its turn: "I was interested in your article, 'The Dictionary Is Human.' I am not a proofreader, but have been printing twenty-two years. I have read the Proofroom department about twenty years."

All-round Men

Here is another long deferred one, from Honolulu: "Aside from being a colloquialism (solecism?), is there any defense for using 'all around' instead of 'all-round'? You used it in the June issue. Just a slip?"

No, don't be "nice" to me. Clipped to the letter I have the page of my carbon copy of the stuff as it was sent in—and it says, "a good all round man." The editor made it "a good all around man," and the correspondent in Hawaii would have made it "a good all-round man." Plenty of variety! The Practical Standard gives "all-round" in a separate entry.

Resting Easy

A friend in Massachusetts had this sentence on a newspaper proof: "Many a football coach will not rest easily until he sees," etc. The writer objected when the adverb was turned into an adjective—"rest easy." The writer, however, was wrong, and the proofreader was right.

Haven't you heard folks discuss Shakespeare's line, "God rest you merry gentlemen"? Some punctuate it "God rest you, merry gentlemen," and some others, "God rest you merry, gentlemen"—that is to say, "God keep you merry."

If you say the coaches won't rest easily, you are referring to the manner of their resting. If you say they won't rest easy, you are describing the condition of the coaches as they rest. Debate would only cloud the proposition. I can best support the ruling for "rest easy" by comparison with such common expressions as "rest assured," "rest content."

Possessive Pronouns

This query comes, we might say, from just around the corner; in other words, it embodies the perplexity of a Chicago preparer of copy: "Here is a plural possessive pronoun that is disturbing us: 'The boy or girl who loses or abuses their books will be slipshod in their learning, careless in their work.' I could use the phrase 'his or her,' but a triple repetition would be awkward. I changed the copy to read, 'The boys or girls who lose or abuse their books,' etc. Did I do right?"

First, we can all agree on one thing, that the sentence as first given, with singular nouns and plural pronouns, is wrong. The correction suggested by our correspondent effects a great improvement; it would be smoother, more in the manner of ordinary expression, to say "boys or girls." But that is unimportant and aside from the issue. Another way to rewrite the sentence would be, "The boy or girl who loses or abuses books will be slipshod in learning, careless in work."

A Possessive Abbreviation

Some one down in Texas asks: "In order to settle a friendly dispute here in our office, will you be so kind as to advise which of the following is correct, 'Smith & Co.'s Big Sale,' or 'Smith & Co's. Big Sale'?"

As promptly as I could tell you my own name, I declare in favor of the first form, with the period in its customary place and the apostrophe and "s" after it.

Newspaper Problems

This communication is from the Department of Industrial Journalism of the Oregon State Agricultural College:

Will you kindly give Oregon newspapermen the advantage of your knowledge of words and their uses as applied to the following: (1) Preferred form of title with clergymen's names, on first and subsequent mention, with and without initials. (2) Capitalization of variety names for members of plant and animal kingdoms. (3) Capitalization of adjectives derived from proper nouns, both of recent and long-time derivation and use. (4) A clear and comprehensive manner for determining the number of verbs after collective nouns and such other group words as denote two or more individuals expressed in singular form. (5) Singular or plural verb after sum of money in dollars—"Twenty dollars (was, were) lost." (6) Validity of "if" for "whether"—"I do not know if I can go." (7) Is disuse of the subjunctive form by newspaper and literary writers probably going to eliminate it altogether?

Here are the answers:

(1) The usage by plain folks is "Reverend Soandso," but I personally prefer "the Reverend Soandso." That is the way I was educated, and I think it is a little more satisfactory than the shorter form. I have utmost respect for plain ways of saying things, for I am myself utterly plain. But writing and printing ought to be somewhat more formal than common speech. After once mentioning the Reverend John Smith, I should feel quite natural and at ease in referring to him as "Mr. Smith."

(2) The "Manual of Style" of the University of Chicago Press ought to be good enough for anybody on such matters as capitalization of names of genera and species. Its rule is: Capitalize the scientific (Latin) names of genera, but not their English derivatives, as "the Cruciferae," but "the crucifers." In botanical and zoological matter, capitalize the names of species when derived from the name of a man, as "Carex Halleriana." But "Felis leo." In geological and medical matter the species names are never capitalized: "Pterygometopus schmidti." In a newspaper office, I think it would be both helpful and proper to adopt a rule calling for a capital initial for the name of the genus and a lower-case initial for the name of the species, in all kinds of matter and regardless of derivation. In this way uniformity of practice would be gained without loss of time or chance of error in distinguishing between those names which are and those which are not derived from men's names. You can't reasonably expect a newspaper proofreader to be an expert in botany and several "ologies."

(3) Capitalizing of proper adjectives is regulated by the degree of their "properness"; that is to say, by their nearness or remoteness, relative to the proper name from which they come. You would naturally write "Italic tribes," "italic type," because in one the idea of Italy is dominant, in the other it is lost, in common use. Francis K. Ball, in his "Constructive English," frequently referred to in this department, uses a capital initial for "Pasteurized," but I think the word is so completely adopted into the language that retention of the capital initial seems an affectation. His distinction between "Laconic discipline" and "a laconic reply" is good, because the first refers definitely to Laconia and the second has lost its "properness" and become a common English word. Nobody would think of capitalizing "galvanic" or "macadam." They are further along the way of popularization; that is all. Here again I may seem to be in partial default, not taking the queries with sufficient respectfulness; but the fact is, I do truly believe we would all be better off if we made less endeavor to settle these things once and forever by rules.

(4) Verb with collective noun: Here the only possible trouble is in connection with the old rule learned by millions of school children, to the effect that if you are thinking of a group as one thing you use the singular verb, but if you are thinking of the separate, individual members of it you use the plural verb. For my part, I can't see any real difference between "The public is intelligent" and "The public are admitted" that would justify the difference in the verb. I think it is almost invariably the fact that a collective noun can at least "get by" with a singular verb. It is easy to make rules; the difficulty comes in interpreting and applying them. The grammar books make the same mistake that lawmakers and rulebook compilers make, that of trying to cover every conceivable situation or combination of circumstances. It simply can not be done. The rule should be: A collective noun takes a singular verb. And to it should be added a simple note to the effect that sometimes it is more natural to shift to the plural, as in "The majority rules," but "The majority of them are happy." I believe ordinary intelligence should be a satisfactory guide.

(5) Again — intelligence better than set rules! This question is first cousin to No. 4, on verbs with collective nouns. If you are thinking of the dollars as separate things, like twenty cartwheels, you would say "Twenty dollars were lost." But almost invariably the expressions in mind in this query would be referring to a sum of money as a single item, and we would say "Twenty dollars was lost." I do not think it pays to expend much mental effort on an attempt to formulate these things in rules, except for beginners.

(6) "If" is essentially conditional, "whether" is essentially alternative. But common usage sanctions either in an indirect question. The really important thing is to dodge "if" where it might be ambiguous, leaving some uncertainty as to whether it introduced an indirect question or expressed a condition. "I would ask him if his father had helped him" might mean either "I would ask him whether his father had helped him" or "If his father had helped him, I would ask him."

(7) The subjunctive is too useful to die. Some of its overrefinements are rejected in these free and easy days of revolt against old rules and conventionalities. Probably these are what the querist has in mind. Newspaper men are not patient with such forms as "Were I more sure of it." For my part, if I were to shiver at some one saying, "If I was more sure of it," that shiver would be a fake. But newspaper writers are given to such expressions as "This would seem to indicate," and that is purely subjunctive. Where the subjunctive seems strained and unnatural, we Americans are pretty sure to drop it. But so many of our ideas are subjunctive in essence that the subjunctive mode of the verb is simply bound to remain in use. "Be that as it may," for example; or "They insist the run be scored," or "May it be long till your wife's a widow."

A Guide for Proofreaders

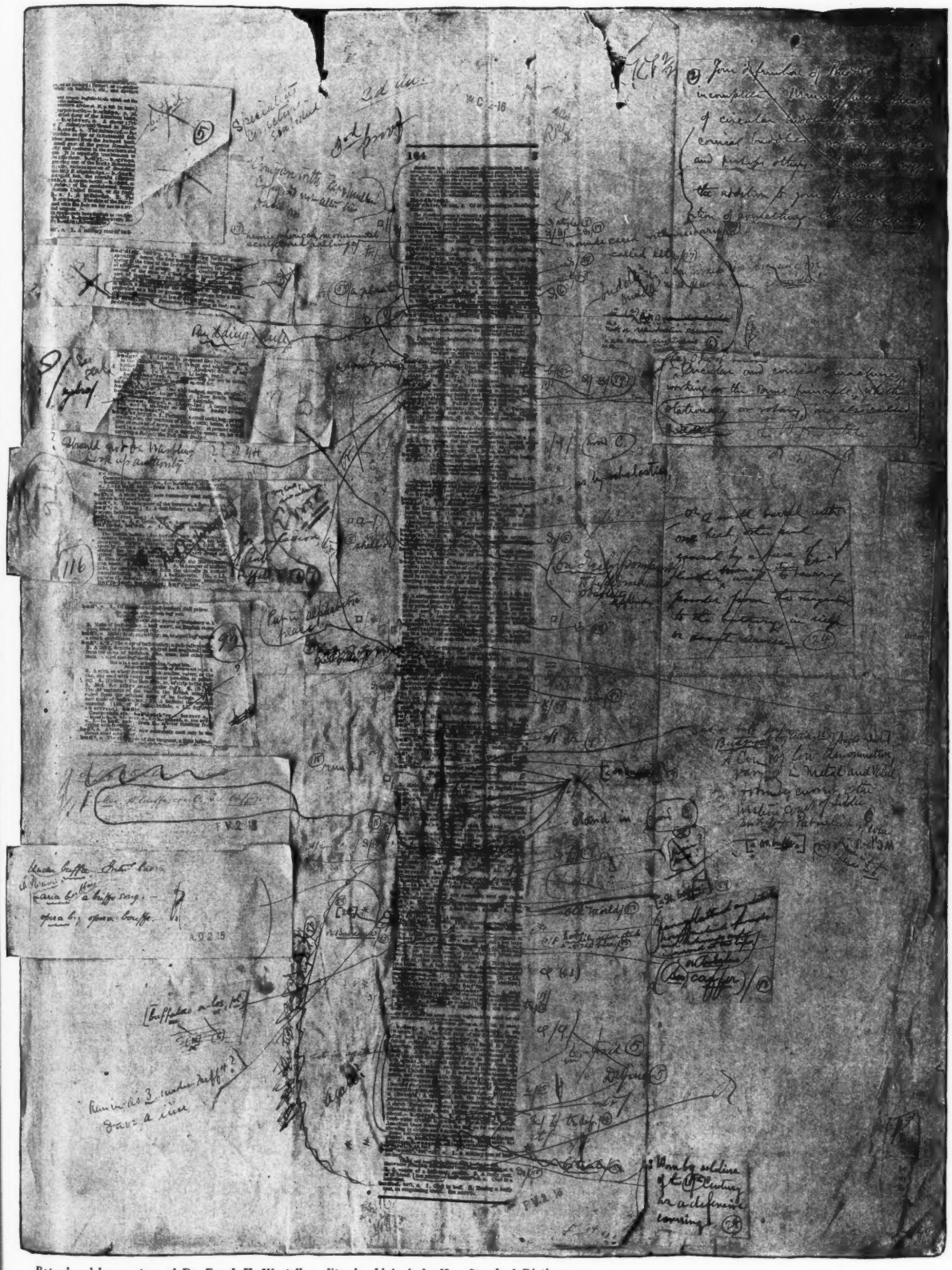
By EDWARD N. TEALL

LAST month we played honey bee and dipped into Albert H. Highton's "Practical Proofreading," a rich little book bringing together the typothetae lessons in proofreading in one volume of the Standard Text Books on Printing. Without infringing upon the book's usefulness to those who ought to have it, we may sip another instalment of the honey. These two articles do no more than indicate the nature and quality of the volume. What they show sketchily, it develops systematically and with wholeness. It is not the final word on proofreading, it is not the perfect instructor; but it does clearly advance the endeavor to give the would-be proofreader a realization of what proofreading is, and how to prepare oneself for the work, with a good bit of stimulus for the hard-boiled old vet. on the side.

In the December article we came up to Unit Three, "Special Branches of Proofreading." First, the job reader. He needs more acquaintance with shop work than the newspaper or book reader. His work is endlessly varied — now a visiting card or a poster, now a catalogue or pamphlet. Why does he need shop training — and need it more than other readers do? Because he *must* know the types. Not just the run of a text type, but the faces and sizes used in a bewildering miscellany of jobs. Like the printing salesman, he ought to be a faithful student of new faces. Without such knowledge, he is incompletely fitted for his work. He is pretty sure to be called upon quite frequently to prepare copy for the printer. And his judgment will frequently strike the balance between printer and customer on disputed points of style in type and spelling.

The Job Reader's Rule Book, in brief: Study instructions on job ticket carefully, to be sure the compositor has missed nothing. Be sure the job as set not only meets the customer's orders but consorts properly with size of stock to be used. Read first proof once with copyholder and once solo; once, that is, for comparison of proof with copy, and again for general criticism and a gathering up of loose ends. The job reader who can work without a copyholder is, in Mr. Highton's opinion, exceptional. Resist rush orders, to the extent of refusing to accept responsibility for work on which insufficient time for good work is allowed. Read press proof as if it were the first time out. Be superlatively careful about cuts. Watch the ends of lines, lest slips have been made in locking up. Verify following of instructions on stock, size, ink, and the like. The pressman will call you friend if you point out any defects you see in register. Don't make changes from copy in ads.; if you find a real error, insist upon its being recognized and passed upon by customer or an executive of the shop.

The job reader, like any other proofreader, has opportunities to make himself more useful than a strict interpretation of his duties and responsibilities dictates, by volunteering suggestions for improvement of design or wording of matter. But



Reproduced by courtesy of Dr. Frank H. Vizetelly, editor-in-chief of the New Standard Dictionary

A Galley Proof of Dictionary Matter

A proof of Funk and Wagnalls Standard Dictionary, ready to be sent from the editorial rooms to the printer for correction. It shows the markings of typographical errors and editorial corrections transcribed from proofs returned by specialists.

he needs to use most tactful discrimination, and be mighty sure that his suggestions are workable and for the good of the customer or the boss. To help the job reader equip himself more completely with useful knowledge, the book contains much information about paper stock. A job reader who knows the difference between the felt side and the wire side of a sheet of paper that is to be printed on one side only can catch up errors sometimes made by small shop pressmen.

Succeeding sections give similar "dope" on newspaper reading and dictionary work. Any one who doubts statements as to the number of books one metropolitan daily equals each issue in number of words printed ought to try looking for a bit of yesterday's copy. It's always in the last roll of copy you look at. Even if you try to beat the game by looking at the early bundles and then skipping to the later ones, the elusive sheet will rest cozily in the middle bundle. And the picture of a dictionary galley proof, reproduced by courtesy of the Funk and Wagnalls Company, publishers of the Standard, would be an eye-opener to those who have never handled such work, with its deletions, its meticulous corrections, its writing in of new matter in different hands. There is no finer field for the true proofreader to work in than the field of the dictionary in the making.

So now we come to Unit Four, "Copy Preparation." This is a subject in which many of our Proofroom department querists have displayed a keen interest. Perhaps the interest in it reveals a common aspiration for advancement to editorial positions. To me, who may perhaps be deficient in patience and forbearance, this repeated inquiry suggests just one thing: that there is no mystery about preparation of copy for the printer. It is not a lost art of the ancients. It is ninety-nine per cent a matter of intelligence. Some people who want to know about proofreading, just as they might want to know about magic, make a great to-do about "learning the marks." It takes mighty little learning. It's as easy as the alphabet itself. No abracadabra about it; no rites of initiation. Just a few simple methods which have been standardized for the sake of convenience. The important thing about proof marking is to be unambiguous, to leave nothing for the compositor to puzzle over. Better a home-made system of marks expressing unmistakably what is wanted than clumsy use of the standard code. And there are some proofreaders who contrive to make an awful mess out of the marking of a galley; just as some others, preparing copy for the shop, manage to turn simplicity into complexity — and might better have let the copy go out minus preparation. Some editorial workers earn all the cussing they get in the shop. But then again, some get more than they fairly earn — so that squares the account.

The person who writes on both sides of the paper deserves all the detestation he gets from the world of printers. The editorial person who fails to make his marginal notes of instruction clearly not copy, not to be set, is criminally slack. He has no right to fall back on the statement, "Any fool ought to have known better than to set that." Compositors are smart fellows, but they are not supermen, they are not editors, and they fall all too easily into mechanical ways of doing their mechanical task. Mr. Highton tells the story of a home magazine with a column of advice to mothers. Some one asked, "What would you do for a baby that cries all night?" The editor intended to order the item out. He wrote in the margin, "Kill it." And the compositor set the rough words! Even if you can't quite swallow the yarn, it makes the point. As they say in Mussoliniland, *Si non vero, e ben trovato.* You may not believe in Father Chronos swallowing his children, but the myth explains the mystery of time as well as a whole volume of scientific explanation.

The essentials in preparing copy to go out are: Careful, consecutive numbering of pages; inserting new matter with unmistakable indication of its desired placement; making sure that footnotes shall not be misplaced, preferably by inserting them, not at the bottom of copy pages, but directly under the line to which they refer, marking them off clearly with lines across the page, above and below; and guarding with the same care against reprint copy, printed on two sides, having the reverse overlooked. Above all, in these days of typewriting, when compositors (with a few interesting exceptions) have lost the old art of deciphering hieroglyphics, playing fair with the compositor by writing legibly. It is positively discourteous, not to say inhumane, to expect a compositor to take time to puzzle out a mean "fist." The compositor has a quick, sure, and easy way to beat that game, by simply setting the first words the hen tracks suggest. That is vexatious to the author when he gets his proof, but he has nobody save himself to blame. More important, it is wasteful and expensive. Good copy, good proofs. Bad copy — you know!

Mr. Highton offers some interesting remarks about "style," a subject of unfailing concern to the Proofroom department. He presents the marks commonly used in revising copy, with some sample plates reproducing them in practical use. Also, a short section on making copy for contents and index pages.

Skipping many juicy pages, we light upon a list of reference books for the proofroom — at one time the subject of many letters of inquiry from our readers. Beginning with a modern unabridged dictionary and a modern American encyclopedia, he suggests: Shakespeare's works, the Bible, and a concordance; a book of quotations, a number of foreign-English dictionaries, dictionaries of biographies and technical terms; classical, law, and medical dictionaries; gazetteer and atlas; an English grammar; histories of the United States and of the world; almanacs, such as are published by the New York *World* and the Chicago *Daily News;* year books, telephone and street directories, "Who's Who," postal guide, a series of Baedekers, trade catalogues, a pharmacopœia, dictionary of music, United States Government Printing Office style book, railway guides, and reports, printing trade periodicals — and finally, that old friend "etc.," which covers a multitude of perplexities.

A tailor should be well clothed, a barber well shaven, and a butcher well fed. But then, you never heard a professional humorist say anything really funny, did you? So perhaps it isn't right to call the author of a book on proofreading to account if his own book is not perfectly proofread. Still — well, this is a strange bit of slackness: "The work . . . is subject to defects or faults both of commission or omission." And "catastrophic" divided between the "s" and the "t," although the Standard itself gives "cata-strophic." And "Gutenberg's bibles," and in the definition of "Bible paper," "used for bibles or other books to reduce bulkiness," but in several other places "Bible" with capital initial. On page 10, "Italic letters," but on page 132, "be set in italics." Pick-ups here and there: "have become recognized to bibliophiles"; "we can not expect the modern proofreader to be as well versed in languages as did Joseph Moxon"; "are liable to be effaced"; "are liable to be costly"; "are liable to cause slipshod workmanship"; "are liable to cause trouble"; "head-reader," not a reader of heads but the head of the reading force; "bookeeper"; "the choice of employing some one . . . or to place the copy . . ."; "MacMillan & Company" (instead of Macmillan); and, once again, our useful little friend, the department labeled "etc."

Surely it is not captious to criticize this sentence, reproduced as it appears in the book. "Words designating the deity or the trinity are usually capitalized; as *He, Him, Thou, Spirit, Providence,* etc." Then, why not "the Deity," "the Trinity"?

Mr. Highton adds greatly to the usefulness of his book by appending to its text, after a chapter on "English for the Proofreader," a few pages of special information on copyright, postal regulations — and (positively last appearance!) etc.

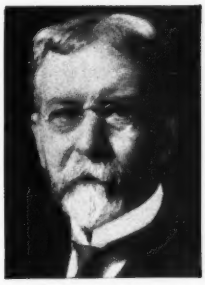
PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Fog in Improperly Lighted Darkroom

Visiting a large photoengraving plant recently on invitation, a photographer took me into his darkroom while he was developing a line plate and we continued our conversation. The darkroom had a southern exposure; the panes of glass in the large window were covered with orange paper but not entirely light-tight. I remarked about the excessive light in the so-called darkroom, but he said it gave him no trouble. Later after the negative was fixed I noticed a slight indication of fog all over it and spoke about it. He said: "Oh, that slight scum! I clear that away with cutting solution." I did not like to tell him that in my quarter-century of hiring photographers no one could remain in my organization who insisted on spoiling a line plate by the use of cutting solution. Well lighted darkrooms are to be encouraged, but the character of the illumination must be right. Double thickness of a light amber glass is proper for windows on which the sun shines. The reason for the double lights is that pinholes in one of the panes are covered by the other. The light should be tested by putting a sensitized wet plate in the holder, drawing the slide part way and exposing the plate to the window light from the place where development is carried on. Let the exposure be for a minute, then develop, and if the exposed portion of the plate shows the slightest trace of a deposit then the light is not safe. A properly lighted darkroom saves chemicals and produces good negatives, thus saving much time and money.



Stephen H. Horgan

Chromium Coated Cylinders

Chromium deposited on the case-hardened steel plates used by the government has increased the wearing qualities of these printing plates four times, it is said. Just think what an advantage it will be in rotagravure when a chromium coating can be given to the surface of an engraved copper cylinder. A most advantageous peculiarity of chromium electrolysis is that the chromium deposits only on the wearing surface of the plate and not in the incised portions, thus adding greater depth to the etching. When the chromium shows signs of wear, it can be removed and be replaced by a new deposit. It can be foreseen that the recent discovery of the application of chromium to intaglio plates will bring about the printing of postage stamps by rotagravure, using the Karl Klietsch method, as has been done for years in Bavaria.

Collotype Post Cards From Vienna

The Metropolitan Museum of Art, New York city, has been searching the world over for a satisfactory method of reproducing its paintings on colored post cards. It has selected the collotype process in the hands of Mr. Jaffe, of Vienna, as giving the most faithful and artistic results. Mr. Jaffe has spent much time here making color records of paintings.

Pantone, What Is It?

The above is a query that has reached this department frequently of late and here in brief is the answer:

Pantone is the name given by Ronald Trist to his latest method of printing from a planographic, or flat plate, in a typographic press, the principle being the known repellent action of printing ink toward a mercurized metal plate. Mr. Trist's method of preparing the Pantone plate and printing from it is said to be something like this: A smooth iron plate has a shell of copper deposited upon it by electroplating. This copper surface is covered with a film of chromium, also by electroplating. On this chromium surface is made an ordinary photoengravers' enamel print, which is duly developed and carbonized. The halftone print is etched slightly with hydrochloric acid in glucose. The etched portions then receive a film of silver deposited from a bath of silver cyanid. Finally a chalk powder containing less than one per cent of mercury is introduced into it and rubbed over the plate with a wet rag. The silver attracts the mercury from the chalk, thus forming an amalgam. After the enamel has been removed the flat plate is ready to be printed from in a type press with special ink. The printing ink contains two and one-half per cent of mercury. The principle involved in this method of typographic printing is said to be this: The metal chromium of which the halftone image on the flat plate is composed has an affinity for the ink, while the mercury amalgam, between the dots, repels the ink. Frank Colebrook, to whom Pantone has been minutely described and demonstrated not only by Mr. Trist but by Mr. Symmons of the Sun Engraving Company, London, tells about the curious changes that occur in a Pantone plate while printing from it: "It is found in practice that the growth of the mercury is faster than the wear and tear of the plate, so that what develops in the course of running is that the plate becomes slightly intaglio. The silver mercury amalgam mounts up slightly alongside the dots. The plate chops and changes and has a kind of game with you, as if it had forgotten its perfectly serious respectable name of Pantone and had imagined itself to be a pantomime plate. It begins as a relief plate and could print by relief method; it becomes a planographic plate and prints by inter-repulsion; and after a time it becomes, though not markedly, an intaglio plate. So it would seem that Pantone has three pulls over the familiar processes. It has the advantage over ordinary letterpress halftone that it can print with a screen up to 400 and print on any stock, paper, or textile."

How uniform impressions can be obtained from a plate that starts a run as a relief plate, changes to a planographic plate later, and ends as an intaglio is one of the mysteries that Mr. Trist will explain when he arrives here this month.

Book Illustration Returning

The American Institute of Graphic Arts showed in New York city during December its first annual exhibition of the newest illustrated books. It proved that publishers are returning to sanity. Some years ago when photoengravers found they must charge adequate prices for engraving if they were to continue in business, there appeared to be a concerted agreement on the part of book publishers to dispense with illustrations entirely, until photoengravers were brought to terms. Then came the short-lived linoleum period of illustration when so-called " futurist art " was foisted on the public, which would have none of it. " Wood butchers " were then encouraged and their atrocities, with those of the futurists, were displayed in exhibitions and termed " prints," which word covered a multitude of sins against beauty. Finally these black and white absurdities were streaked with red, green, and blue and inflicted on defenseless children as illustrations to juvenile books. While this back to barbarism movement was on, real book illustrators were driven to illustrating advertisements until the advertising pages became the most interesting portion of a magazine to the art lover. Publishers must have learned that the public demands good art in book illustration, for this is shown in the A. I. G. A. exhibition. Of the sixty-five books, fifty-four of them are illustrated by photomechanical methods; thirty-one of these with line engravings, made from pen and ink drawings; twenty-two are all halftones; one with collotype, while only eleven have wood blocks. Many of the latter could be better done with brush and pen. Fifty illustrators are represented in these sixty-five books. A hopeful indication that real book illustration is returning.

Duograph Perfection in Halftone Printing

D. I. Leane, Washington, writes: " Is the duograph portrait of the late Robert W. Nelson in THE INLAND PRINTER run in two colors, or is it special plates printed in two colors? I consider it one of the best results I have seen in some time and would like to use it myself."

Answer.— Duograph, in the writer's opinion, is perfection in halftone printing, and is a result much neglected by photoengravers. When properly done it gives a roundness, or stereoscopic effect to an object or portrait that is most realistic. Duograph printing is done by making two halftones from the same copy at different angles to each other so as to avoid a moiré pattern in the printing. One halftone is made bright, crisp, and contrasty. This one is printed in the stronger ink. The second halftone is made rather flat and heavy and is used for printing in a light tint, usually of the same hue as the ink used on the first halftone. Some duographs of photographs were sent to a London exhibition as photographs, and not one of the expert photographers could distinguish the duographs from the photographs.

"Penrose's Annual" for 1927

Tennant & Ward, New York city, announce the arrival of *Penrose's Annual* for 1927, the price being $3.50, postage paid. The veteran William Gamble is still the editor, which is a guarantee of the excellence of its contents. The advance circular mentions a portrait in colors by the American Lithographic Company; photoengraving at its best is shown by the Walker Engraving Company. A feature is the number of rotagravure inserts from the first company, the Rembrandt Intaglio Printing Company, Lancaster, England, to the latest, Sadag, of Geneva, Switzerland. It is curious how rotagravure is used in Europe for producing the most artistic results while in this country it has been considered only for Sunday newspaper supplements. It is expected that during the present year, beginning with the Curtis company, Philadelphia, we will see rotagravure used and appreciated at its real worth. *Penrose's Annual* may be purchased from The Inland Printer Company.

Karl Klietsch Has Passed On

Karl Klietsch, the inventor of photogravure and rotagravure, painter, member of the academy, chemist, etcher, and photographer, etc., died on November 16, 1926, in his eighty-sixth year. After the funeral mass in his church of St. Mary, he was buried in the cemetery at Heitzing, his home in the outskirts of Vienna. The present generation, including those who are making fortunes in supplying rotagravure supplements to Sunday newspapers, would have known little of this exceptional genius and the wonderful method of intaglio



Karl Klietsch, Inventor of Photogravure and Rotagravure
Reproduced from his latest photograph.

printing he invented completely were it not for THE INLAND PRINTER. In September, 1911, page 904, his department called attention to him. This was followed by continued references until April, 1925, page 64, when a full page portrait was printed with a complete history of his achievements. This publication stopped forever the claims of others as the inventors of rotagravure which had already been taken into court in the expectation of securing large sums in damages for patent infringement. It is but another instance in which this publication has saved the printing trades from prolonged, expensive, and annoying law suits. Much interesting history regarding Karl Klietsch remains to be written, which, on account of his extreme modesty and dislike for publicity, has been withheld. A leading American photoengraver who visited Mr. Klietsch several times believes that owing to the little appreciation shown this artist-genius by the world he withheld much valuable information that he carried to his grave.

The superiority of Karl Klietsch's method of photogravure printed from flat plates, using a screen instead of grain as he did in rotagravure, is shown in comparing the volume issued by the Societe Francaise de Photographie illustrating its *Twentieth Salon* and printed as stated above and Vol. 4 of *Pictorial Photography in America* printed in collotype.

Pinatype

R. A. Richards, Boston, asks: " What is Pinatype? " This interests readers of this department only in that U. S. Patent No. 1,482,615 claims that when printing from a negative Pinatype can be printed in greasy ink like collotype. Real Pinatype is also called " Hydrotype " because when a gelatin film is printed from a positive, washed and dyed, the unhardened gelatin absorbs the dye so that when soft paper is pressed on it the paper takes up the dye and thus the picture is printed.

Karl Klietsch Funeral at Vienna

By S. H. Horgan

THROUGH the kindness of Professor Karl Albert of Vienna, The Inland Printer is favored with the only photographs to reach this country of the home of the late Karl Klietsch, inventor of photogravure and rotagravure. Now that his work is over he will be acclaimed in all countries as one of the great geniuses in the photomechanical world. This publication was the first to insist that Klietsch was the inventor of rotagravure and that he invented it complete so that no changes can be made in his method to improve it. Klietsch was a Czech, born in Arnau, Bohemia, May 29, 1841. Already the Czechs are moving to secure all of the paintings, etchings, and drawings of this great artist for a memorial to Klietsch in Prague, though they fear American money may deprive them of the Klietsch collection.

The great war broke off Mr. Klietsch's connection with the Rembrandt Intaglio Printing Company, Lancaster, England. Our picture shows a corner of the room where he dreamed away the last ten years of his life. In a letter to the writer he said: "Alas, I am so old and there is so much more that can be done." On the wall of this room may be seen a few of his paintings, for he would have been an artist of distinction had



Karl Klietsch's Study, Vienna

he not turned his attention to photogravure and rotagravure. Our other picture shows the funeral cortege entering the church followed by leading artists, scientists, and other prominent men in a procession from his home.

At the funeral a wreath of laurel leaves with a bronze ribbon attached to it was laid on the casket. It was an order cabled by a prominent New York photoengraver; the inscription engraved on the bronze ribbon read: "To the Great Master From His American Fellow Craftsmen." All the professors connected with the great art institute of Vienna and those prominent in photomechanical methods throughout Austria



Karl Klietsch Funeral Entering St. Mary's Church, Vienna

were at the funeral together with the ministers from Czecho-Slovakia and other countries. There was an eloquent eulogy of him spoken in the church and we can repeat the last words of the service: *Requiescat in pace* (May he rest in peace).

Notes on Offset Printing

By S. H. Horgan

Aquatone, Sperati, Where Are They?

"Kansas City" writes: "At the New York photoengravers' convention last year speakers gave us to understand that there were two new processes on the carpet that we expected might be brought to Kansas City, where we welcome everything that is a useful novelty. One process was aquatone, and the inventor said of it: 'Without necessitating investment in new printing presses it possesses features of economy — a saving of ten to seventy per cent over every other commercial process in existence.' What has become of this process? We read your department religiously for news about these new methods. There was another method brought before that convention called Sperati. We have not heard a word about it since."

Answer.— It should be said of aquatone that beautiful reproductions, particularly pencil drawings, have been printed on uncoated paper by this method. Zeese-Wilkinson, the experienced color printers, introduced aquatone into their offset plant, but it has not superseded offset nor is it likely to do so in color printing. You might write to them for an opinion as to its economy. The promoters of Sperati promised to keep this department informed as to its progress. Not hearing from them it would indicate there is no progress.

It will please our readers to know that John F. Earhart, author of *The Color Printer* and *Earhart's Color Plan*, is now teaching color to several day and evening classes at the University of Cincinnati.

The Value of Quality Printing

By GEORGE W. WARD*
Sales Manager, D. L. Ward Company, Philadelphia

I AM glad to have the opportunity to discuss the subject assigned to me—"The Value of Quality Printing"—because in my opinion it is poor quality and not the waste basket that is the greatest enemy of direct mail. If this statement is true, it is essential and imperative that the program of the Direct Mail Advertising Association in the future should give more time and consideration to mechanical make-up. I do not believe that it should be necessary for any one to emphasize the importance of quality in direct mail, if direct mail is viewed as I feel it should be viewed, and that is as printed salesmanship. You will all agree with me, I am sure, that there is not a sales manager in the country who does not appreciate the importance of the general appearance of his salesmen, and who does not realize that appearance is a great factor in creating the first essential step of a sale, that of favorable attention. I might say here that I have always believed that a man is not necessarily born a salesman, but can be developed into one. Further, I believe that one of the first things he should learn as a salesman is the theory as well as the practice of the scientific laws of sale. We all know that every sale goes through six essential steps, namely, favorable attention, interest, desire, action, satisfaction, and confidence. Perhaps some salesmen do not believe in this theory, but I can make the emphatic statement that unconsciously they must carry their prospects through these six mental steps before the sale is made.

If we are in agreement on this point, then we can readily understand that the same laws of successful salesmanship that are applied to human beings should be used in discussing printed salesmanship, or direct mail, or printing, or whatever name you care to call it. Therefore, the appearance or quality is a most essential thing, because when all is said and done it is this that creates the first step of the sale, favorable attention, and the last step, confidence, and also it has a bearing upon the second and third steps, interest and desire.

I am not in a position to discuss quality printing in a technical way. That may be your good fortune. In any event, I believe that some attention should be given in this talk to definite examples, and with that in mind I have brought some twenty or twenty-five pieces of printing, picked at random by myself from our file, as pieces of printing that would interest me, as a business man, and that would not reach the waste basket by my desk without having careful inspection. I believe that any piece of printing that is inspected carefully before reaching the waste paper basket serves a definite purpose, even though it has not created a sale at that particular time. I believe in the great majority of cases that that is all that should be expected of direct mail, and that it should act as the artillery of salesmanship, and the salesman as the infantry.

The same test should be applied to a piece of printed matter that you would apply to one of your salesmen, which is, perhaps, "Can this man, or mailing piece, suitably represent me?" If you can answer this in the affirmative, by all means go ahead; but if not, find the trouble and correct it.

No doubt one of the greatest reasons why so many direct-mail pieces fall short on the count of quality is because of the method used by the majority of purchasers of direct mail. I know of no better way to bring this before you than by showing you an advertisement that is going to appear at some future time for the S. D. Warren Company, entitled "If Salesmen Were Hired by Old-Time Purchasing Agents." This advertisement sets forth, in a facetious but striking way, the fallacy of trying to buy salesmen by the pound, and everything that is said here may be applied quite rightfully to such a method of buying printing.

Suppose you were a printer, and you were asked to bid on certain specifications, and realized that the bid was going to be awarded to the lowest bidder. Would you feel justified in spending the necessary time in studying that business and burning the midnight oil to make constructive improvements, when you knew that the thing uppermost in the mind of a user of this printing was price? It is a fact that paper, which represents one-third of the cost of printing jobs, providing it is a standard paper, is bought by all printers at the same price throughout the country. It is a fact that wages, which represent another substantial part of this bid, are substantially the same in any given city. The same thing may be said of ink and the other things that go to make up this business. Therefore, in printing you get just about what you pay for, and if you agree with me that quality pays, then the way to get quality is to pick out a quality printer, concentrate your work with him, and make it profitable for him to study and understand your business, and through him secure a fair and just price on your printing. Check him up from time to time, but only by this method will quality become a factor in your printing.

The solution is just this: Learn to think of the particular pieces of mail matter that you are sending out as you consider your salesmen, not by what they cost, but by what each produces in good will or sales, or both. In this way you will be able to get quality in your printing, and in proportion to the quality will your direct mail produce results.

*An address delivered at the Advertising Production Session of the Direct-Mail Advertising Convention in Detroit, October 20-22, 1926.

Taking the Blotter to Church

By JOHN J. FISHER

The progressive churches need advertising to reëstablish the old-time zeal among the worshipers. This is now a subject of strong appeal to publicity men who are eager to see action from slightly indifferent churchgoers.

Novel stunts are being resorted to. The church monthly bulletin is no longer an interesting form; in some cases, because of the scruples of its editorial board, it appears to lack reader interest, being without the life it should have.

Of the calendar or blotter in religious circles we see little. The latter, especially, would make a most interesting form of publicity. If several of such blotters were placed in the church seats the first or second Sunday of each month, bearing upon the surface the biblical quotation from the sermon to be delivered that day, a section of the musical program, the name of the speaker occupying the pulpit, and his former affiliations, we are sure it would have a most timely interest and would carry some appeal to the churchgoer. Another way of applying the blotter to the spiritual needs of the worshiper is through a pictorial treatment; this, with the selection of a dramatic subject, would induce a certain amount of reflection. A four-color treatment of a well selected subject ought to supply interest, as church history suggests many dramatic events. All of which should heighten the interest of the service department of any church making an effort to keep its parishioners.

PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Combinations of Two Colors

"The senior class of our high school desires to select class colors that will blend well in printing and also in the other uses to which class colors are put. We have no chart and know of none in this city. It is too expensive to purchase a chart for this one item and we are therefore relying upon your good nature. Will you kindly use the enclosed stamped envelope at your earliest convenience? You may rest assured of my personal thanks and of the thanks of the senior class of our high school and its mentors."



Eugene St. John

Answer.— Gold and silver may be discarded because costly and troublesome in printing, although rich in effect. Among pleasing two-color combinations in printing are: brown and green; golden yellow and ultra blue; orange and purplish (reflex) blue; pink and brown; olive and lavender; sage and plum; scarlet and turquoise; green and purple. Red and white is a good combination. Ordinary class printing, like stationery, etc., may be printed in red ink on white paper, and for Hallowe'en, football, dances, etc., white ink may be used on red paper. "Color and Its Application to Printing," by E. C. Andrews, will give you all the information you desire as to color charts, etc. It may be purchased from The Inland Printer Company, price $2.10 postpaid.

Slur on Rule Form on Platen Press

"Enclosed are two proofs or copies of a job on which the rules slur on the lower left-hand corner in the press when press is run fast. The job was printed on a five-year-old Gordon 12 by 18 inch platen press. Impression, platen, drawsheet, ink, rollers, bearers, trucks, grippers, and cross strings all seem O. K. A makeshift method (which works) is to shift the form upside down, but this is not desirable in this case as the five rule forms run for 23,000 impressions, while the top forms change to other forms and sizes; consequently we want to keep the long run rule forms on the guide edges. What, in your opinion, could cause the slurs?"

Answer.—There are various causes of slurring, such as insufficient impression, wavy paper, etc. Your makeshift of turning the form around works because you have a continuous straight edge of form at the guide edge of the sheet. A broken edge of a form to the guides tends to cause slur because the sheet when striking this irregular edge is very likely to be slurred. A sure remedy is to glue cork one-sixth inch thick on fenders beside the guides so that the corks come opposite furniture between the rules. The furniture presses the corks down on the sheet and holds it flat for the impression. Corks, of course, are not effective if the slur is due to a platen not parallel to the form, but are a sure corrective when the trouble is caused by the position of the sheet of paper at impression.

Weak Impression at Ends of Cylinder

"Will you kindly inform me what causes impressions to be weak on both ends of cylinder? The cylinder is dressed so the sheet to be printed is .004 inch above cylinder bearers. Bed bearers are set .918 inch and the cylinder bearers pinch folio when on impression with form on press. I have had difficulty when putting on jobs, but have overcome it somewhat by putting three sheets of folio on each end of cylinder overlapping each other. I find, after bringing all units of form type high, the impression is weak on both ends after I have put on an overlay."

Answer.— Among possible causes are: Accident to or strain of either bed or cylinder, or both; bed tracks not level; center bed supports shimmed up too high. If this press was operated by another pressman before you took charge of it he may have shimmed up the supports under the center of the bed to overcome spring or give in the center when printing very heavy forms, and when doing this he may have made the shims too thick. If you find the bed and cylinder are not level and round, you may have them corrected by a concern specializing in this line.

Wrinkles in the Rear End of the Sheet

"We are mailing under separate cover a job which we have printed for the second time. Would like to have your department take this matter up and give us your opinion. The job is two colors, red and black. The first time the wrinkle was so bad we took the bottom rule or border out and made a separate run of 4,000. The second run was 8,000. The customer seems to think that it should be run without a wrinkle and we are unable to convince him differently. It is run on a cheap stock, as you see; the edges draw so it makes a dish-shaped sheet. The second time we tried everything we could think of; undercut the border, used cardboard strips, a good, hard packing (which we claim is the thing to do), but still we had the wrinkle. Raised the outside grippers, used sandpaper and raised the center grippers, and finally slit the packing and ran the job as you see. Which is wrong, the pressman, the form, or the paper?"

Answer.— If the sheets are not flat, the bands and the brush should be set closer toward the center of the cylinder. With wrinkles in the rear end of the sheet, the center grippers should be a trifle high and bits of sandpaper inserted in slots of the same size cut out of the drawsheet under the end grippers. The trouble appears in this case to be caused by units of different heights in the form, a very common cause. If you will make all units type high and overlay carefully so as to avoid an uneven packing the wrinkles will likely fade away. If not, you can get rid of them with cardboard strips in the margins, either front, back, or side as required.

Effect of Snow on Dark Colored Paper

"We are going to print a large quantity of Christmas folders on the enclosed stock, and would like to have your opinion as to the best way to get a snow effect. We have tried a cover white, but it requires three impressions to get a white effect that will answer our purpose. We thought perhaps you might know of some way in which this may be obtained with fewer impressions."

Answer.—The answer depends on the character of the plates. With heavy lines and dots you should get a fair snow effect with two impressions of the best cover white ink, especially if the other colors are so arranged as to help the white to stand out. In order to get a satisfactory white in one impression you would have to resort to steel-die stamping. An easy way to get the snow effect is to print on snow white paper, and to have the plates etched so as to allow the bare paper to show in the impression.

Varnish Not Glossy Enough

"We recently printed a folder, represented by the attached press proof. It was planned to print a purple and pink and then varnish the pink finger nails. The work has been unsatisfactory and we have been unable to solve the problem. Proofs have been taken with varnish over the pink; also with the pink over a white tint base and then varnished. Full sheets varnished over all stand out exceedingly well where printed in purple, but the finger tip is dead."

Answer.—The best gloss will be secured by having solid zinc line plates made to cover the print of the finger nails from a screen plate in pink ink. The screen plate is not coarse enough to carry enough varnish to show well. The pink tint ink is too flat to afford a suitable ground for the varnish. A better gloss will be secured by printing the pink with an ink mixed from cover white and gloss red. This ink will stand up on the sheet and dry out not flat but with some gloss. Then print gloss paste (varnish in paste form) over the pink from the solid zinc plate, and a high gloss will result. An even higher gloss may be obtained by making two impressions with gloss paste, the second after the first is well set but not bone dry.

Two-Color Prints Stick Together

"Will you please favor us with your opinion as to what is causing the two colors printed on the attached label paper to stick together? We pile these sheets in piles of about five thousand on the press at the time of printing, and after five or six hours go through them, giving them a sort of a jogging or winding process to keep them from sticking; but find that a day or two later they are again stuck, even to pulling off the face or fuzz of the under or uncoated side. On our first printing of these labels we had trouble with the light blue crystallizing, making it necessary to run more ink than needed. Before proceeding with our second lot of printing we changed make of ink, sent the plates and the paper to a reputable ink company and explained the difficulty we had encountered. The ink printed on attached sheet is a result of the new ink, which was guaranteed not to stick unless too much color was run. Attached sheet shows that color was run very light and still the ink stuck considerably on the top of the pile, a thousand down as well as at the bottom. Do you think that enamel paper coated two sides would be just as liable to stick as the coated one side label paper?"

Answer.— In order to avoid "sticking" when printing one tint over another on coated paper the base should be magnesia and mixing white should not have been used. The color is uneven, too much at one end of the form, where the "sticking" occurred. If you want to use up the ink on hand for this job you may avoid "sticking" by adding an ounce of petrolatum to the pound of ink. Mix the second ink somewhat deeper so that you may get the same effect with less ink. Have racks in use and by thus keeping the sheets in small piles the danger of "sticking" will be reduced. Even so, the sheets should be "woke up" by jogging. Print the second color on the first when it is well set but not bone dry.

Die-Cutting on Platen Press

"I have a job on hand that I do not know just how to handle. It is a cut-out affair. A halftone cut printed on one side, cold type on the other. Stock is two-ply cardboard, coated both sides. After card is printed both sides, all white is cut away. Die is being made for same. Cut is not of a regular shape, but something on the order of enclosed sample. What is the best way to handle the job? Have only one press, a 10 by 15 Gordon. The order on the cards may be as high as fifteen thousand. I thought I could glue strips of cork inside of cut-out with a piece of zinc under tympan and perhaps do the work."

Answer.—You will find a sheet of brass preferable to zinc. Unless you make a notch in the die the cut-outs will fall down after impression to the floor in case no basket or other receptacle is used to catch them. By notching the die at one spot the cut-out may be snipped off afterward, and then you can strip the sheets quite readily.

How to Do Process Work Without Slipsheeting

"I have a job to print 50,000 sheets with process colors on a 25 by 38 inch sheet. I would like to overcome slipsheeting, as I expect trouble with the red and blue forms offsetting. Would you advise the placing of non-offset in the ink? Have you any other suggestion to overcome this difficulty? What does oversize do for the ink?"

Answer.— In order to print the work you mention it is necessary to use a thorough makeready, including a cut overlay, either hand-cut overlay or mechanical, that there be no static electricity, that the delivery be arranged to permit the sheet to float down on a cushion of air onto the pile in the box without sliding or scraping, and that the ink be exactly right for the paper used. If the forms are heavy a gas or electric heater on the press is necessary. Regardless of the equipment you may have, it is advisable to send proofs and sample of paper to the inkmaker, stating what press is to be used, and request him to furnish such inks as you need to print the job without offset and without slipsheets. State whether you have a heater on the press. You will find this preparation more satisfactory than adding any compound to the ink.

Problem of Register

"I am enclosing a copy of six printed sheets with certain die punchings which do not carry the accuracy I would like to have, and I am submitting these sheets hoping that you can give me the information I desire. The sheets were printed two on, two sides. The plates, as you will notice, were offset on the pages to six positions. The extra sheet is supplied for the purpose of carrying a total from the lowest position to the highest position on the next page. Will you kindly analyze this properly, telling me the best kind of plates to have to gain that accuracy so that the plates on the back of the sheet will properly coincide with those on the front of the sheet — that an even, clear die cutting will be effected? Positioning was done by gage on the press."

Answer.—The problem is one of register. The longer dimension of the sheet should be fed to the guides at grippers. The four runs: (1) printing on the face, (2) printing on the reverse, (3) die-cutting on the face, and (4) die-cutting on the reverse should be made at same press speeds. The guides for printing and die-cutting on each side should be the same. Register may be lost by changes in sizes of the sheet due to rapid changes of humidity, so a paper least susceptible to these conditions should be used and the paper guarded against these changes during the four runs.

COST AND METHOD

By MARTIN HEIR

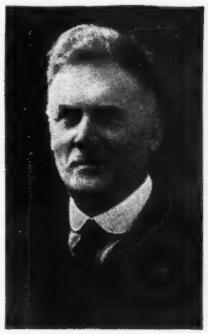
Author "Printing Estimators' Red Book" and "How to Figure Composition."

Matters pertaining to cost-finding, estimating, and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

How to Estimate Printing

LESSON NO. 27

INVOICES AND STATEMENTS.— Once upon a time stationery items were printed on ruled stock. Since the typewriter was installed as a regular office appliance the usual form is as illustrated on this and the following page. For this reason the greater number of the estimates in this lesson will cover unruled invoices. However, there are still some orders given for machine-ruled invoices and statements. We will, therefore, make one or two estimates for this kind of stock.



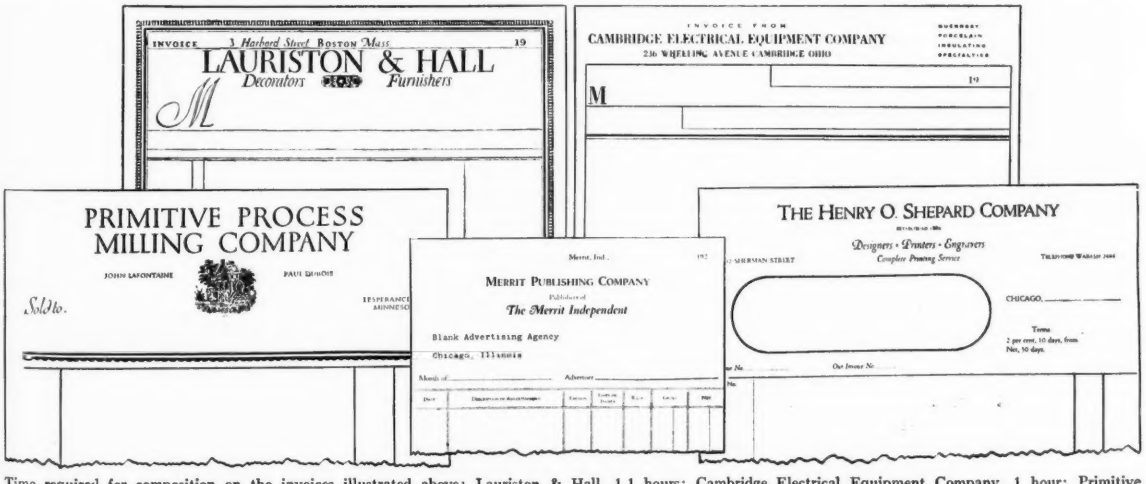
Martin Heir

Our first order calls for one thousand machine-ruled invoices, 4⅔ by 8½ inches (one-sixth sheet), printed with black ink on twenty-four pound stock, selling at $1.30 a thousand sheets in packages of five hundred sheets.

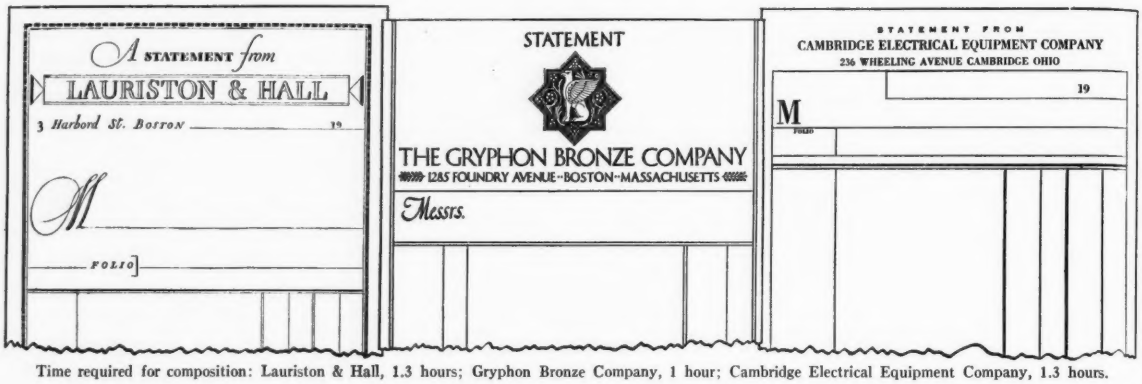
The first thing to notice here is that no extras are provided for spoilage. It is the usual rule to consider package goods as full count and charge the customer for what is delivered. This means that the feeding must be carefully done, so as to avoid excessive spoilage. Suppose that the copy is as the Henry O. Shepard Company invoice in the illustration, 18 by 45 ems; then there is 18 × 45 = 810 ems in the composition. Invoices are charged at two hours a thousand ems; but it is at once evident that this invoice comes in a lower class, as Class B, for instance, with a charge of one hour a thousand ems. Thus the time required for setting up this invoice for a ruled head should be .8 of an hour. The detailed estimate therefore is as follows:

Stock	$1.30
Composition, .8 hour, at $3.40	2.72
Lockup, .15 hour	.51
Makeready, .5 hour, at $1.70	.85
Running, .8 hour	1.36
Ink	.15
Jogging, .15 hour, at $1	.15
Cost	$7.04
Profit, 25 per cent	1.76
Sell at	$8.80

As will be seen from the illustration below, this invoice heading is very open, containing in all only eight lines, distributed over a depth of eighteen pica ems. A charge for the composition as made should be ample. We have figured the makeready at the price of the ordinary letterhead or notehead, or half an hour. The running time, however, we have cut down considerably, as we intended to use an 8 by 12 Gordon for the run; the sheets also are easy to feed. There is a rule in such matters which seems to be generally adopted,



Time required for composition on the invoices illustrated above: Lauriston & Hall, 1.1 hours; Cambridge Electrical Equipment Company, 1 hour; Primitive Process Milling Company, .9 hour; Merrit Publishing Company, 1.2 hours; Henry O. Shepard Company, 1 hour.



Time required for composition: Lauriston & Hall, 1.3 hours; Gryphon Bronze Company, 1 hour; Cambridge Electrical Equipment Company, 1.3 hours.

and which the estimators should bear in mind: Estimate the job to be run in the most efficient way, even though it may not always be done under actual production conditions. As, for instance, the job above should be printed on an 8 by 12 press, but such a press may not be available, and a larger one may be used. This is none of the customer's concern, however. He is entitled to all the efficiency the shop can afford. This rule holds good in all cases.

If the order had called for the half-sheet size, 8½ by 14 inches, the detailed statement would be as follows:

Stock	$ 3.60
Composition, .8 hour, at $3.40	2.72
Lockup, .15 hour	.51
Makeready, .5 hour, at $1.70	.85
Running, 1.1 hours	1.87
Ink	.15
Jogging, .2 hour, at $1	.20
Cost	$ 9.90
Profit, 25 per cent	2.50
Sell at	$12.40

From this estimate it will be seen that the running time and the jogging time have been increased. This was done because the sheet is hard to handle and therefore takes more time for these operations.

The smaller sizes (one-sixth and one-quarter sheet) come two on and may thus be printed two up when the order is big enough. It will not pay to double up, however, for any order of less than five thousand. Let's see, using the quarter sheet size as a basis, the order calling for 5,000:

	One up	Two up
Stock	$ 9.75	$ 9.75
Composition	2.72	5.44
Lockup	.51	.64
Makeready	.85	1.36
Running	8.50	4.25
Ink	.35	.35
Jogging	.75	.90
Cutting	....	.25
Cost	$23.43	$22.94
Profit, 25 per cent	5.82	5.71
Sell at	$29.25	$28.65

Thus it will be seen that any order calling for less than 5,000 copies should be printed singly, unless press time is an important item. If the press equipment in the shop is not up to requirements, and every job must be rushed through in the least possible time, it no doubt would pay to run most jobs two up, especially those of 2,000 and more impressions.

The standard form of unruled invoices is 7 by 8½ inches; bond paper is used for the stock.

Suppose our order calls for 1,000 such invoices, printed on white Hammermill bond, substance 20, copy like the Henry O. Shepard Company invoice in the illustration. What's the price?

As we cut six out of each sheet of folio, it is evident that we need 167 sheets plus two per cent for spoilage, or 170 sheets. As 500 sheets weigh twenty pounds, 170 sheets weigh 500 : 170 :: 20 : 6.8 pounds. At 18.5 cents a pound the stock will cost 18.5 × 6.8 = $1.25. The composition time to take care of the rules will be increased about two units over what we figured for the ruled head. Thus we allow an hour for composition. The detailed estimate is as follows:

Stock, 6.8 pounds, at 18.5 cents	$ 1.25
Cutting, paper jobber's charge	.30
Composition, 1 hour	3.40
Lock-up, .15 hour	.51
Makeready, .5 hour, at $1.70	.85
Running, 1 hour	1.70
Ink	.15
Jogging, .15 hour, at $1	.15
Cost	$ 8.31
Profit, 25 per cent	2.09
Sell at	$10.40

The next order calls for 60,000 invoices on 16-pound Howard bond, copy as illustrated with Merrit Publishing Company invoice; black ink; in boxes of 500 each. What's the price?

As these invoices cut six out of a folio, it is evident that the order requires 10,000 sheets plus two per cent for spoilage. Thus we may figure the stock as 330 pounds at $13.25 per hundred pounds, or $43.73. The composition is light, except for the lower part, and may be figured at the rate of 1,500 twelve-point ems per hour. Thus we have 1,500 : 45 :: 40 : 1.2 hours. We will print these in full folio sheets on the Miehle pony units at a production of 1,700 impressions per hour. The boxes may be had at nine cents each. The detailed estimate then is as follows:

Stock, 330 pounds, at $13.25 per cwt	$ 43.73
Composition, 1.2 hours, at $3.40	4.08
Lockup for foundry, .15 hour	.51
Six electros, at $3.72	22.32
Lockup for press, 1 hour	3.40
Makeready, 1.4 hours, at $4	5.60
Running, 6 hours	24.00
Ink, 1.25 pounds, at $1.95	2.45
Cutting, 1 hour	2.75
120 boxes, at 9 cents	10.80
Cost	$119.64
Profit, 25 per cent	29.91
Sell at	$149.55

The Primitive Process Milling Company wants 10,000 copies of its invoice, as illustrated, printed in dark brown and orange on 20-pound white Systems bond, the cut of the mill to be printed in two colors, hairline register. What's the price?

Seventeen hundred sheets of stock are required for the order, or 500 : 1,700 :: 20 : 68 pounds. As the stock is selling

at 22¾ cents a pound in ream lots, the cost of the stock is 22.75 × 68 = $15.47.

In laying out this job there are a number of points to consider. First of all, there are twenty thousand impressions, consequently it will not pay to run the order singly. If we run two up we have a sheet 7 by 17 inches to handle; if three up, a sheet 8½ by 22; if six up, we will have twelve electros to pay for. Which is the cheapest way to print the job? We will estimate it the three ways indicated and thus find out for ourselves. In every case we will use the press most suitable for the work. (Note: We have used the folio sheet for this illustration because it is usually the best sheet available, especially in cities without local jobbing services. Really the double cap should be used, cutting eight out without waste. In case such a sheet is available, the practical way would be to print two up on a quarter sheet, 14 by 8½ inches.)

	Two up	Three up	Six up
Stock, 68 pounds Systems bond	$15.47	$15.47	$15.47
Composition, .9 hour, at $3.40	3.06	3.06	3.06
Lockup for foundry, .15 hour	.51	.51	.51
Electros	8.80	13.20	26.40
Lockup for press	2.04	3.06	5.10
Makeready:			
1.5 hours, at $3	4.50	....	....
2 hours, at $3.30	....	6.60	....
3 hours, at $4	....	....	12.00
Running:			
4.5 hours	13.50	....	....
3.5 hours	....	11.55	....
2.2 hours	....	....	8 80
Ink, dark brown, $1.20; orange, 20 cents	1.40	1.40	1.40
Cutting, 1 hour	2.75	2.75	2.75
Total cost	$52.03	$57.60	$75.49
Profit, 25 per cent	13.02	14.40	18.86
Sell at	$65.05	$72.00	$93.35

Ruled Statements.—The Cambridge Electrical Equipment Company asks for 1,000 statements with a heading as illustrated, the statements to be printed in black ink on Hammermill bond, machine ruled, 5½ by 8½ inches. What's the price?

The composition of such statements is governed by Class E, two and one-half hours for each thousand twelve-point ems. As the heading contains 12 × 30 = 360 ems, it is evident that the composition time is 1,000 : 360 :: 2.5 : .9 hour. The stock costs $1.02. The detailed estimate follows:

Stock	$1.02
Composition, .9 hour, at $3.40	3.06
Lockup, .15 hour	.51
Makeready, .5 hour, at $1.70	.85
Running, .9 hour	1.53
Ink	.15
Jogging, .15 hour, at $1	.15
Cost	$7.27
Profit, 25 per cent	1.83
Sell at	$9.10

Unruled Statements.—The composition of these statements varies greatly. On some there are only two columns, on others six or eight; consequently the time required for the setup can not be fixed by other than general rules. Of the three statements we have illustrated, two have drawn headings; we chose them rather for the body part of the statement, to show the difference in composition required. But the headings may also be used for comparative purposes, at least to show how such composition may be estimated. Each statement contains 48 × 30 = 1,440 ems of composition and should, according to Class A, be set up in .75 of an hour; but as allowance must be made for their fussy nature, this time has been added to considerably, practically doubled in the case of the Lauriston & Hall and the Cambridge Electrical Equipment Company statements. We believe that the allowance for the composition is fair. As the cost of production is the same as estimated above, with the exception of the composition, no detailed estimate is necessary. Just substitute the composition cost for the one given in the estimate. Note: Do not forget the cutting of stock.

Fifty-seven Varieties of Expenses

Some folks apparently think that all there is to the cost of producing a job of printing is the paper and ink used, which in reality are only two of the "fifty-seven varieties" of expenses attached to a printing office. Read them over and you'll wonder why printed matter doesn't cost more than it does.

1.— Advertising.
2.— Binders' cloth.
3.— Bookkeeping.
4.— Brooms.
5.— Cleaning.
6.— Club dues, various.
7.— Commissions.
8.— Depreciation.
9.— Donations.
10.— Drayage.
11.— Employees' salaries.
12.— Estimating errors.
13.— Express.
14.— Freight.
15.— Fuel.
16.— Gage pins.
17.— Inks.
18.— Investment interest.
19.— Insurance.
20.— Laundering towels.
21.— "Lost in transit."
22.— Lubrication.
23.— Long distance calls.
24.— Light.
25.— Linotype metal.
26.— Machinery delays.
27.— Messenger service.
28.— Nails.
29.— Night work.
30.— Paper stock.
31.— Paste.
32.— Pencils.
33.— Pens.
34.— Phone.
35.— Postage.
36.— Power.
37.— Proof delays.
38.— Proof paper.
39.— Proprietor's salary.
40.— Public charity.
41.— Rags.
42.— Rent.
43.— Repairs.
44.— Rubber bands.
45.— Soap.
46.— Stationery.
47.— Spoilage.
48.— Strawboard.
49.— String.
50.— Superintendence.
51.— Tableting glue.
52.— Taxes.
53.— Telegrams.
54.— Towels.
55.— Traveling expenses.
56.— Tympan.
57.— Wrapping paper.

Filling for That Unusual Job

By Hal Smith

Once in awhile the small shop gets the "unusual" job that requires a lot of spacing and filling material, and that may never repeat. It happened to the writer in a small job shop which was very meagerly equipped with leads, slugs, and furniture, although there was plenty for the usual run of commercial stationery, small bills, and cards. A booklet of ninety-two pages and cover, with type pages thirteen ems wide and thirty ems deep, more than half advertising, seemed to indicate about a hundred pounds of new material.

A little figuring resulted in an order to the supply house for twenty-five yards each of six-point and twelve-point reglet, one-third cut thirteen ems for reading pages and two-thirds cut twelve ems for bordered ad. pages. The problem was solved at a minimum of expense and there were "oodles" of "slats" for the entire job. The time saved by having an abundance of the right material on the job without any picking or pulling or hunting through standing forms paid a rather fancy dividend on the small investment in reglet. The reglet could have been used for kindling wood when the job was done, and the writer would still have been much coin ahead.

Of course, some fellows don't mind using a couple of dollars' worth of time to save buying a dollar's worth of material. I "figure" that the material can be used a number of times—but I never have been able to get much service out of second-hand time.

I SHALL WELCOME expressions of opinion from my tolerant readers on the following actual case: A printer got an order to produce several thousand mailing folders. The job was prepared and the proof was sent to the customer for his O. K. He marked it "O. K." and returned it for immediate printing. The job was on the press and several hundred had been run when the alert pressman discovered an error which was so bad that the job would have been worthless had it been mailed as it was originally O. K.'d. He immediately got in touch with the production manager who, in turn, telephoned the customer and explained the trouble, adding that the correction was of such a nature that it would be an expensive extra on the bill. The customer gave orders for the presses to be stopped and the change made. When the job had finally been delivered and the invoice sent, the customer wrote back that he would not honor the extra charges on the bill because he would expect such service free of charge from a reputable firm of the size with which he was dealing. He quoted instances of such service having been had elsewhere and mentioned the fact that the policy of his own concern would prohibit extra charges for similar corrections. The printer insisted that the final O. K. on the proof was his order to go ahead with the job; that the discovery of the error and the initiative of the pressman in realizing its detriment to the value of the mailing piece was evidence, in itself, of rather unusual service; and that the customer should not only pay the extras but should also compliment the firm which saved the folders. To all of which the customer replied rather savagely that unless a corrected invoice was sent at once further business between the two concerns would cease. Are there any similar cases on record? How were they settled?

A NEW ZEALAND IMPORTER is said to have made the statement that British salesmen are much better than American salesmen, and to have given as his reason for this that they are more sincere and helpful. With the growth in this country of the system of schooling salesmen to offer merchandising suggestions to their prospects, and from personal observation, I am inclined to doubt the superior helpfulness of the British. I am on the verge of granting the New Zealander his other point, however, because it is a rare moment, after being visited by a salesman, that I can say: "He was sincere." If he hasn't given me obviously inflated statistics, he has invited me to an obviously artificial luncheon; and if he hasn't tried to sell me more than he knows I should buy, he has given me fiction to the effect that I am missing a one-time opportunity. . . . I should be interested to learn the foreign importer's opinion of the relative merits of American and British *printed* salesmen. But, of course, that is really another matter!

WHAT PECULIAR TRICK of human nature is it that makes most men who succeed in one type of advertising try another and yet which, if they fail, makes them through forever?

GRAY MATTER

JEROME B. GRAY, *Editor*

I AM SHOWING this month a reproduction of the first page of an eight-page circular mailed by Nelson Doubleday, Incorporated, to interest people in their nature library. Without question, this is the finest specimen of curiosity-arousing copy I have ever seen; and I should like to discover the person whose imaginative appetite would not be whetted by its reading. The comparative arrangement of illustrations is well done,



Specimen of Curiosity-Arousing Copy

too, because it enables the mind, through the association of well known things, to better visualize the functions of the corresponding plants, insects, and birds. The copy is straight to the point. For instance, between the first two illustrations we find the following, "The first wire of the Niagara Falls bridge was sent over the river by a kite. How does the spider get its first strand across the brook?" Between the second set of illustrations, "Perhaps you have seen rose leaves with circular holes at their edges. Now, you know the tailor who cuts them. What does she do with the pieces removed?" Between the third, "This shrub sometimes 'shoots' a projectile twenty feet! What does it aim at, and why?" The fourth, "Clay pots were among man's earliest inventions — but long before he thought of them a certain wasp was modeling this graceful vase. What for?" The fifth, "Why is the duck's bill provided with a strainer as efficient as any housewife has?" The last, "Long before man thought of salt shakers, the poppy had a perfectly practical one. What does the plant do with it?"

You may be uninterested in nature when you get this folder, but your hair will be on fire before you're through; and if you don't buy the books it will be because of will power of your own and not lack of sales power in the circular. I commend this medium of direct mail as supreme evidence of the fact that interest *can* be aroused where one would expect it to be dormant.

A BANK CLERK committed suicide in my home town. He was despondent because his salary was not proportionate to that of his neighbor and because he felt that his opportunity was limited. The local paper, quite characteristically and quite naturally, featured the self-inflicted death on its front page; but when the populace read the account they laughed. Never have I seen such reportorial atrocities in print. Speaking of the gun found near the body, the cub wrote, "A shotgun was found in which were two shells in it." And the man lost "large lots of blood." And again, "His eyes, on which were glasses, were closed." Good night! Why do such men attempt journalism, and how do they land a job? I have been informed that the small-town newspaper is the best training ground for journalism. I may admit that, but I sha'n't admit that a wowser, thrown into a small-town daily, will emerge a city editor. The best training, after all, is a knowledge of the English language. Given that, time and practice build the style and make the journalist. Even Burbank couldn't have made a banana from a caraway seed!

A LETTER reaches me from one of my readers anent the subject of salesmanship. Being himself a salesman, he tells me that he can not convince himself that his vocation is a pleasant one because he has always felt that he was giving nothing in return and that the business of wheedling a stranger into a sale requires a "bunch of nerve and gall." My correspondent is not a philosopher. Any man who sells a meritorious product should convince himself that every sale is an exchange mutually profitable, with money on the one side and its value in merchandise on the other.

ONE OF THE MOST RIDICULOUS QUESTIONS ever put to me was this, "Why do you suppose these people who advertise various ways to make money give away their secrets?" "Madame," I replied, "the world is full of philanthropists." And do you know, gentlemen, the girl believed me! Three weeks later she was attempting to sell home-made silver polish by mail; four weeks later she wouldn't look an advertisement in the face; and five weeks later she said to me, "I really don't believe what you told me about philanthropists."

MY ESTIMATION of a man who will show me my competitors' bids on a job on which I myself am bidding is indescribably and unmentionably low. Nevertheless, despite his gesture of dishonesty, he has in reality paid my house a splendid compliment, for in his heart he is hoping that I shall cut my bid to get the job. It is his way of admitting his lack of courage to pay my price; it is also his way of admitting that he had rather have me do the work than others.

UNLESS I COULD SELL a man my printing year after year instead of only once or twice, I should not be satisfied to call him a customer. He is nothing but an experimenter and a typographic dabbler. He has a ring in the end of his nose to which is attached a string for every printer around his office to pull at will. And that ring is engraved with dollar marks.



Something old and something new, something borrowed, and something true

"Cal" Describes Advertising

IT is to be seen that advertising is not an economic waste. It ministers to the true development of trade. It is no doubt possible to waste money through wrong methods of advertising just as it can be wasted through wrong methods in any department of industry. But rightfully applied, it is the method by which desire is created for better things. When that once exists new ambition is developed for the creation and use of wealth. . . ." These words were taken from the sixteenth paragraph of Calvin Coolidge's address, "What Advertising Has Done for America," delivered at the annual banquet of the American Association of Advertising Agencies. In a brief fifteen minute address the President has given us what advertising men have been trying to tell us for the past quarter of a century. Perhaps if Frank H. Howard, Ben F. Durr, and F. Romer would try, they could get the President to address the typothetae convention in New York city this fall [September 11-17], and for his text THE PILOT would suggest, "What the Printing Industry Is Doing for America."

Bates and the Big "I"

THAT master of similes, Charles Austin Bates, who is doing his bit to help printers "sell more printing," has an article in the December issue of the IP, "The Printer's Opportunity in Direct-Mail Advertising." If the reader thinks Mr. Bates has been too generous with the personal pronoun, please realize that this is an address and not an article.

WANTED — Bits of short verse, original wit, epigrams, experiences, or what have you? They must be interesting and readable. Proper credit will be given to all contributions printed. Address THE PILOT, 632 Sherman street, Chicago.

Meet Me Face to Face

YE editorial department has adopted a new policy of showing a picture of the physiognomy of the feature writers. THE PILOT's picture is in the upper right-hand corner of this page . . . but, anyhow, we like the idea, don't you?

WEATHER-WORN, leather-skinned old salt that I am, nevertheless, I am willing to admit that there was a big lump south by southeast of my Adam's apple after reading John Edward Hicks' article, "The Tourist Printer's Christmas."

WILLIAM ESKEW says in a recent booklet he sent out — a booklet that is chock full of logic and philosophy: "To get all you can from the smallest outlay is good business sense. When a man, a business, or a nation is extravagant in any of its methods of making a living, it invites poverty. So the main question after all in the buying of printed matter is not what quantity do you sell, nor how much is your price — but *how much quality and service do you give for the price?*"

ENGLISH in the Proofroom" — December IP — is a good article. James Walter knows his subject. But, for the luv of the hairy-chested prophet, "Jim," break up your paragraphs and use shorter sentences next time. Make it easy to read; you'll have more readers. Yure weckum.

CONTRIBUTIONS for this department are always welcome. They should be addressed to THE PILOT, otherwise "Bob" Heir will get them for his department, "What's New This Month."

Did you read page 400 — last month?

A Slight Error

Mrs. Harry Coleman Nixem
Sent a call for Doctor Fixem.
"I'm as nervous as can be!
What will cure me?" queried she.

Doctor Fixem pulled and pounded,
Tested, measured, twisted, sounded.
"All you need" (the Doc was square)
"Is a little sun and air."

With his charges uncontested,
Promptly paid and well invested,
Doctor Fixem soon forgot —
Gave the case no further thought.

Then one day his patient called him,
Though the outcome quite appalled him,
There was nothing he could say
(Only work and take his pay!)

How could Doctor Fixem tell her
She was such a wretched speller?
Hadn't she obeyed him fair
With a little son and heir?

—Three Minutes.

Apropos of the bit of wit (?) I included in the December number of THE PILOT, comes this bit from Ed. H. Stuart, master of typography [Pittsburgh]. Thanks, Stu.

My Selection

WHAT do you consider the best article in the December issue of the IP?" THE PILOT was asked, and, while candidly I was tempted to say the articles on page 459, honesty compelled me to admit that "The Printer's Legitimate Market" (page 465) was the one article every printer should read. I hope it will be followed with another, showing *how* to compile a mailing list and yet another, telling printers *how* to use this "New Equipment."

IF you are the owner or manager of a print shop — no matter what size — how much are you worth to the business? Read very closely E. Heath Van Duzee's wonderful article (page 405), December IP.

The Secret of Advertising

MANY men fall into the error of thinking that a little advertising can put a product over or that a lot of advertising can shorten the time. When, after all, the secret of successful advertising is continuity — as Roger Wood might have said (if he had thought of it).

Persistent publicity, properly planned, prudently produced, promotes prestige and pays progressive printers profits.

It doesn't pay to be crooked; look what happened to the corkscrew.

BOB: *Did you say I was no gentleman?*
BOBBED: *Oh, no. I merely remarked that you preferred brunettes.*

JEROME GRAY as a writer (page 402) is as good as Jerome Gray, column conductor (page 446). He has a fine discrimination in the use of words, has the courage of his convictions (in his articles), and above all, he is not loquacious. Give my regards to George Ward, Jerome, and don't let 'em "smoke you out" without counting you in on the dinner.

THERE are two kinds of writers — those who express principles and those who simply report what they see and hear — the first are thinkers; the second are no more than echoes.— *Advantage.*

Now I am wondering if that means me.

(Voyage No. 2) The Pilot

FOREIGN GRAPHIC CIRCLES

By OUR SPECIAL CORRESPONDENT

ENGLAND

A NEWSPAPER owner has calculated that over £110,000,000 is spent annually in wages and materials in producing British newspapers and magazines.

AN EXPERT on paper claims that in writing on even the best of papers it takes ten to twenty per cent more time to fill the wire side of a sheet than the right side. On some papers it is almost impossible to use a fountain pen on the wire side.

THE London *Daily Telegraph* has had a film made which depicts the production of that journal, including the making of its paper, the preparation of news, the composition and makeup, the stereotyping, the presswork, and the distribution to subscribers and vendors.

IN A HISTORY of the associations of master printers in England it is noted that in the year 1793 it was agreed to discard the "long s" in daily newspapers. We suppose there was then much opposition to thus "spoiling the English language," just like there is today to the omission of superfluous letters in a multitude of words. Nowadays how few of us know that there ever was a "long s," or that at one time we had no "j" and "u," whose introduction was, no doubt, considered a radical proposition.

THE present lord mayor of London, Sir George Rowland Blades, who entered into office November 8, 1926, is a printer. He is the son of a printer, Rowland Hill Blades, and his uncle, William Blades, was a noted typo-litterateur, famous especially for his "Biography of Caxton, England's First Printer," and "Books in Chains." In 1890 the new lord mayor became a partner in the prominent firm of Blades, East & Blades, printers, publishers, and stationers. He is president of the Stationers' and Paper Manufacturers' Provident Society, and is master of the Stationers' Company. He has been a common councilman of London, and later became a member of Parliament.

FRANCE

THE city government of Paris has issued an order that no advertisements be posted within 300 meters of the Arc de Triomphe, nor on the Avenue du Bois-de-Boulogne and the Champs-Elysées.

AT THE Twentieth Congress of the Superintendents and Proofreaders of France a committee engaged in getting up a "Code Typographique" (style rules) for French composition reported progress. "Gut ding will lange weile haben," as they say in German ("A good product requires time"). The committee is proceeding carefully and hence slowly. The discussion of capitals and abbreviations took nearly a year. The consideration of divisions is now proceeding, while figures, italics, etc., are yet to follow.

THE Academy of Fine Arts has just awarded a prize of 1,400 francs to M. Penal for his engraving of "Christ" (after Bonnat). The prize is donated by the French Society of Engravers.

CHARLES BROSSARD and Pierre Richer, pioneers in photogravure, who were collaborators of Charles Gillott since 1876, were recently given rosettes of honor by the ministry of commerce. They were also feted by fellow tradesmen at a "Vin d'honneur."

IT IS now one hundred years since Ludwig Stephan Herhan, a punch cutter (coming from Nuremberg, Germany), invented a machine to drive punches into copper for matrices. He received a French patent, dated March 30, 1827. Previously punches had been driven into copper blanks by means of a heavy hammer. Despite the merits of his invention, Herhan died in a Parisian poorhouse at the age of eighty-seven.

GERMANY

FIFTEEN per cent of the German printing offices still have their type varying in height-to-paper from the standard height adopted by the typefounders, and five per cent have type bodies varying from the Didot, the normal bodies.

IT WOULD appear that *Offset, Buch und Werbekunst* has taken the so-called "Elementary Typography" seriously. Its issue for last July contains enough of this sort of display and cut work to give any one beholding it an attack of St. Vitus dance. One has to glance at pages from all points of view, sidewise, upside down, cornerwise, etc. Heavy Gothic faces furnish nearly all the lettering.

AT THE Art Crafts Museum in Frankfort, from September 25 to October 20, 1926, there was put on exhibition a collection of specimens of type faces produced by German typefounders from 1470 to 1840. The display embraced three sections: First, the type specimens printed by the originating foundries; second, the specimens of display faces issued by printing offices, and third, punches, matrices, types, price lists of material, and founders' records. The largest part of the display comes from a collection once made by the Egenolff Lutherian Type Foundry, which existed in Frankfort from 1530 to about 1810.

DENMARK

THE last annual report of the Danish Typographical Union (Dansk Typograf-Forbund) gives its membership at 5,383, distributed among fifty-nine locals, of which that of Copenhagen has 3,312 members. The total income of the fiscal year was 1,634,296 kroner, and the outgo 1,116,662 kroner. There was a large percentage, fifteen per cent, of unemployment, which was reduced to eleven per cent at the close of the year.

BELGIUM

THE *Journal de Bruxelles,* the oldest Brussels daily, has suspended publication after 105 years of existence.

BRAZIL

THIS country has twenty-two paper mills and factories, whose annual output is given at 59,600,000 kilograms in weight.

A COMPANY has been formed at Sao-Paulo, with a capital of $43,000,000, to build a paper mill and exploit the virgin forests located around Sao-Paulo and Tarana.

SWEDEN

IT IS now four hundred years since a Swedish translation of the New Testament was first printed — in the office established by Gustav Vasa at Stockholm. Claus Pehr, the Reformationist, was its publisher. Page size was 19.3 by 27.7 centimeters.

GREECE

BECAUSE of a strike of printers for a thirty per cent increase in wages, Athens newspapers have appeared in smaller form, produced with the help of government printing office employees.

POLAND

DURING 1925 there were published in this country 5,969 books and brochures, with a total issue of 17,200,000 copies. Eighty-five per cent was in the Polish language.

SWITZERLAND

ANNOUNCEMENT is made of the death, at Lausanne, of Edouard Gonin, the doyen of Swiss printers. He had attained the ripe age of eighty-four years.

NORWAY

AFTER a failure of negotiations, a strike of the pulp and paper industry workers took place on August 14, 1926, involving some 12,500 persons.

ITALY

A JOURNAL under the title of *La Linotipia* has been started at Milan. It devotes itself to mechanical typesetting.

The Inland Offset Lithographer

By FRANK O. SULLIVAN

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

Photolithography and Offset Lithography

Part XXIII.—*By* FRANK O. SULLIVAN

THE MANUFACTURE OF PAPER SUITABLE FOR THE OFFSET PRESS.— It is a well known fact that any kind of paper can be run on the offset press, even sandpaper; but the latter and many other kinds of paper are not conducive to rapid production nor to the life of either the plate or the rubber offset blanket. It might be well, therefore, before going into the qualities of the best kind of paper adaptable to offset lithography, to give our readers some idea concerning the modern methods of manufacturing paper:



Frank O. Sullivan

Modern paper, like the ancient product, at first was made entirely by hand. Changes, however, followed quickly in so important an industry — changes in both methods and material. Since 1820 paper made by machinery has supplanted hand-made paper, except for special purposes. Although cotton and linen sufficed for centuries before 1820 as raw material, the tremendous demand for paper has made it necessary to consider the problem of quantity production.

After many experiments with vegetable fibers, the idea of making paper from the readily available supply of wood came to the fore early in the nineteenth century. Tree trunks — thousands of them at hand! Their new utility and value were soon recognized. The woods now generally used are spruce, hemlock, pine, and poplar; of all these, spruce is best for papers of quality.

Exact as it is, modern manufacture of paper is not only a science; it is also an art. Fine paper is not made by formula alone; it is the result of expert human knowledge and judgment. Difficulties encountered by the papermaker are so many and so varied that the wonder is that papers of standard qualities are produced over and over again. Different woods produce different results; even the same kind of wood, if brought from different parts of the country, is apt to show changes in its known characteristics. Furthermore, even the weather plays a part in the manufacture of paper. Dry days, hot days, and cold, all mean variation in treatment, a variation which may happen at any time in the process. Eternal vigilance is necessary in order to prevent variation in the quality of the finished product.

It is a question of knowledge and craftsmanship, from the very beginning. Improved craftsmanship and manufacturing methods have gone hand in hand with better materials. In due time, various patents on the invention of wood pulp paper were granted, and before the end of the nineteenth century wood pulp took the lead in making an ever increasing supply of printing paper.

In the spring, the pulp wood, clearly marked, is set adrift in the many rapid streams that vein the state wherein it is cut, and is driven into a holding boom, a structure of larger logs chained to hold thousands of cords of the four-foot logs.

After being taken from the river, the four-foot logs, fresh and clean, are conveyed to huge storage piles. From these storage piles the logs, as needed, are conveyed to the pulp mill and, in a large, revolving drum, are tumbled against one another until the bark is removed. The barked wood and peeled wood are for convenience put into the drum together and both go on to the next process, which is washing under high pressure showers and in tanks of hot water.

Thus stripped of their bark, the logs are carried along on an endless chain conveyor and dropped, one by one, in swift succession, down an inclined trough, into clippers, very heavy, rapidly revolving steel discs, each set with three radial knives which, with a slicing motion, cut the log into small pieces or chips. Out of these machines come the chips on a conveyor of another type: a shaking, sifting wire screen through which chips of the right size fall onto a belt, leaving on the screen those that are too large and have to be rechipped. In vast hoppers, above enormous steel tanks called digesters, the chips are stored in sufficient quantity to supply the mill's demand several days.

The average digester is an upright cylinder forty-two feet high and fifteen feet in diameter, riveted into one piece and lined with acid-proof brick. The chips from sixteen cords of wood are dropped into a digester, containing sulphurous acid in which they are to be cooked, the heat being supplied by means of live steam. The temperature is gradually increased and the desired degree maintained from eight to sixteen hours, the length of cooking and intensity of heat being varied according to the quality of pulp desired. Absolute uniformity of pulp is essential. Automatic recording instruments reflect conditions within the digester and the "cook," by constant vigilance and correct manipulation of the controls, produces the uniformity and quality desired.

After correct cooking for the purpose required, the contents of the digester are blown into one of a series of washing tanks, commonly called "blow-tubs," with perforated false bottoms where the cooking liquor is drained off and the pulp given a thorough washing.

Before being bleached, the washed pulp must first pass through the screening process. The screens consist of long, wooden cradles having bottoms of brass plates in which are innumerable slots less than ten one-thousandths inch wide. A light, continuous suction is maintained beneath the plates by diaphragms, a suction which causes the fine pulp to flow through the slots, while the coarser particles and dirt remain on top of the plates and are carried away into a sewer. Through the screen the pulp flows into a tank underneath, from which it is pumped to a thickener.

As its name suggests, the purpose of this machine is to thicken the pulp by reducing the volume of water in it. The thickener is a hollow cylinder covered with fine wire cloth. As it slowly revolves over a vat filled with loose, wet pulp, it picks up a film of pulp, the water running off through the wire into a trough alongside.

Reaching the top of each revolution of the cylinder, the film of pulp passes under a "couch roll" covered with woolen felt; this roll, resting on the cylinder with a gentle pressure, squeezes still more water out of the pulp and lifts it off the face of the wire cloth. Presently it is scraped off the couch roll and delivered through big pipes to the bleaching tanks below.

The necessity of bleaching pulp perfectly white without sacrificing the strength of the fibers is an ever present problem in paper making. The bleacher is a big, white-tiled tank about forty-five feet long, divided by two shorter partitions or "mid-feathers." At one end, and forming part of the tank, is the screw propeller, which circulates the pulp through the tank and mixes it with a sufficient amount of steam and bleach liquor. The pulp circulates slowly around the tiled tank under careful temperature control and when the bleaching is completed is dropped down into vats floored with perforated tile, where it is drained and thoroughly washed, in order to remove any traces of chlorin that may remain. After the showers of filtered water have been turned off and the pulp allowed to drain for awhile, it is stirred and diluted by a heavy stream of cold water from a hose, so that the milk-white mass will flow through pipes to other thickeners which deliver the pulp at a constant density to the stock chest in order that a uniform sheet of pulp may be secured on the pulp machines. These pulp sheets of uniform moisture content make possible absolute exactness in the use of raw material in the paper mill.

Now comes one of the most important processes in the manufacture of paper, the beating process, by which the minute fibers are united and blended into a soft, white, silky mass. The engine which performs this operation is a tub about twenty feet long with oval ends. The stock circulates around the mid-feather, or partition, in the center and each time passes between the bed plate and beater roll, the latter about fifty-two inches long and about the same diameter. Steel bars parallel to the axis of the roll are set into its periphery about two inches apart. The bed plate is set into the bottom of the tub immediately below the beater roll, and it is the adjustment of the distance between the bars and the bed plate that determines the strength, formation, and general characteristics of the paper that can be made with a given stock.

Thus the beaters reduce the fibers to the condition in which, later, they will interweave on the moving wire cloth of the paper machine. After a certain number of hours, alum and rosin sizing are added to the stock in the beaters.

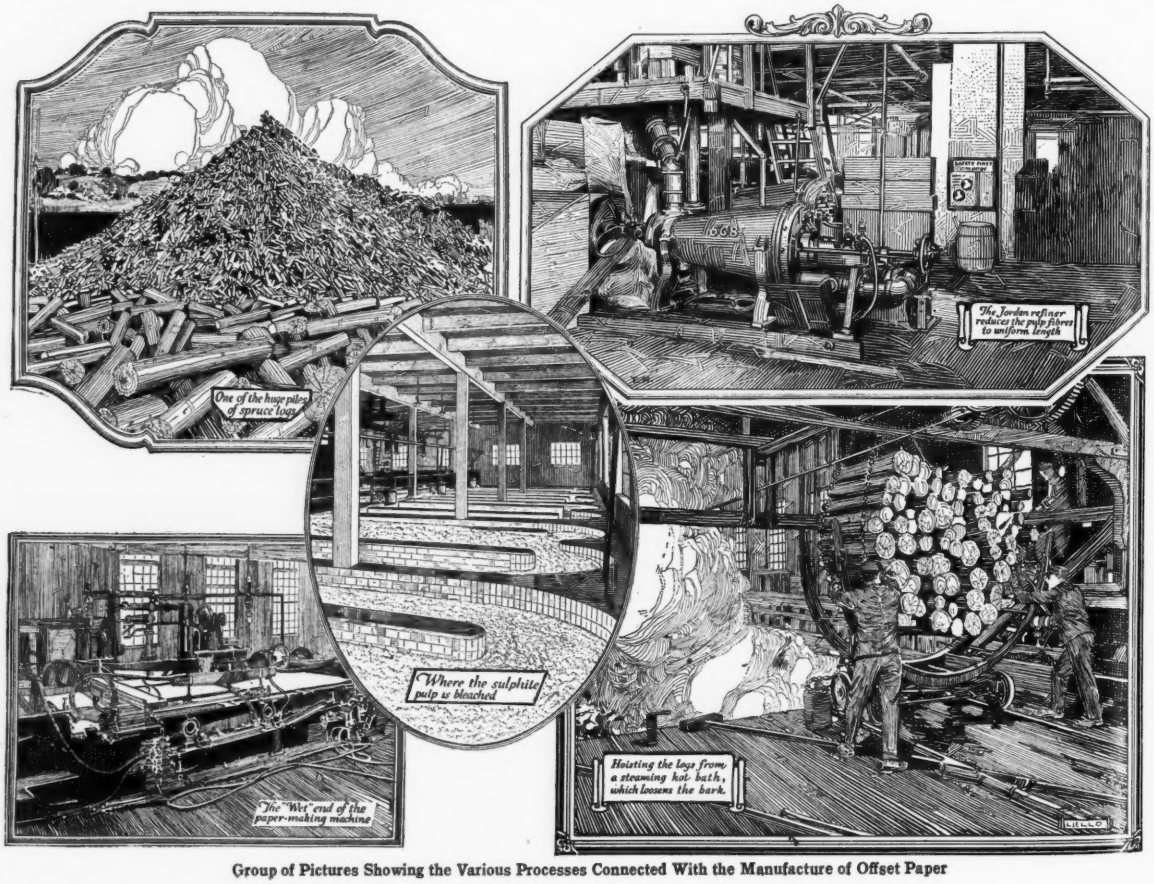
From the beaters the stock is dumped into large, round, wooden chests, from which it is pumped to the refining engine, called the Jordan refiner, a stationary hollow cone with knives on the inside, fitting over a solid revolving cone mounted with similar knives on the outside. The pulp is circulated rapidly between these two sets of knives, which can be brought close together with great accuracy, so that the degree of fineness of the fibers can be adjusted and kept uniform. In this operation it is essential to maintain the same control as in the beaters.

From the refiners it goes into another storage chest, called the machine chest, equipped with a heavy vertical shaft set with long wooden arms; the shaft revolves slowly, keeping the stock constantly stirred. The machine chest holds the reserve stock for the paper machine. From there the stock goes to the stuff box, where the first step in the formation of the sheet of paper is taken.

Through a gate in the stuff box, susceptible of delicate adjustment, the stock flows through traps and screens, which remove all extraneous matter, on to the Fourdrinier wire, where for the first time there is apparent a resemblance to a sheet of paper.

The wire cloth, in the form of an endless belt varying in width from sixty inches or less on old machines, to over two hundred inches on modern machines for the manufacture of newsprint, and from thirty to one hundred feet long, is supported on small tube rolls. Onto this almost level surface a certain volume of stock and water flows, the amount exactly controlled by the adjustable gate of the stuff box just referred to. It is this certain volume in relation to speed at which the wire is running which determines the weight and thickness of the resulting paper.

As the stock and water are carried along by the wire, the water drains through the wire cloth and a lateral shake, combined with



Group of Pictures Showing the Various Processes Connected With the Manufacture of Offset Paper

forward motion, interweaves the fibers so that at the point where there is no longer sufficient water to allow agitation, the sheet is entirely formed, but in a damp state.

As the wire turns down, taking the course of the lower part of the belt, the web of paper passes on to endless belts made of materials similar to blankets, called paper machine felts, which carry the paper through press rolls where some water is squeezed out, and over revolving cylinders heated by steam, between which the remaining moisture evaporates. The cylinders vary in number approximately from fifteen to fifty. A modern paper machine in a mill is from 100 to 120 inches wide, the total length from stuff box to dry end being about two hundred feet.

All the usual grades of paper go through the initial stage of drying, and in the case of machine dried paper, which is not tub sized, this is the only stage of drying; but the higher grades of paper go through a size bath and a second stage of drying.

Tub sizing consists of running the paper into a hot bath of glue, starch, or starch and glue, which increases the strength and lays down the fibers of the paper to prevent picking, lint, or fuzz.

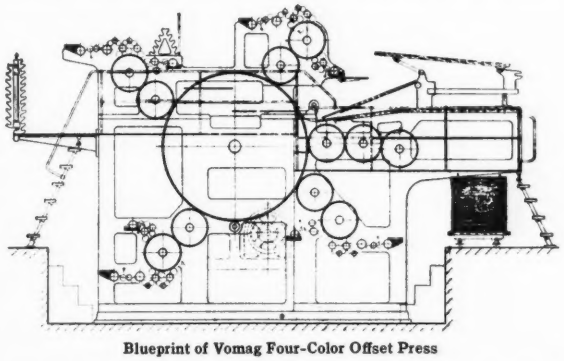
A tub sized paper is, therefore, best adapted to offset lithography for three reasons, viz.: production, the life of the plate, and the life of the rubber offset blanket. If a paper picks or gives off lint or fuzz it slows down the press and makes necessary the frequent washing up of the blanket. Another thing, it must be remembered that in offset lithography there is but a thin film of bichromated albumen on the zinc plate which has been hardened by the action of light, and it is this thin film that comes into contact with the rubber blanket. If the fibers from the paper accumulate on the blanket and come in contact with the plate at each impression, these fibers wear away the image, and, as the lithographers say, the "image walks off the plate." The frequent and unnecessary washing up of the blanket with the chemicals used in offset lithography also lessens the life of the blanket; therefore three elements enter into the question when unsuitable paper is used on the offset press — loss in production, lack of a normal number of impressions from the plate, lessened life of the blanket.

It is reasonable to suppose that with picking, lint, or fuzz taken care of, the press can be run at top speed and the pressman need give himself no worry over loss in the regular production from his press. Even if the tub sized sheet is a little higher in price, that extra cost will be eaten up in the overproduction that comes from the press.

New German Web Multicolor Offset Presses

A NEW four-color sheet feed offset press has just been perfected by the manufacturers of the Vomag offset presses in Plauen, Germany. It is designed to lithograph in four colors in close register at a speed of 2,500 impressions per hour. One set of grippers takes the sheet and retains its hold until all printings have been completed, and then releases it to the delivery grippers. It is said to be the largest offset press in the world, and already excellent results have been obtained from one in actual use in the plant of The Buexenstin Printing Company, Berlin. The press is used for lithographing magazine covers, colored advertising pages, etc. It is said that should eight colors be required the sheet can be run through a second time in accurate register and with excellent results. The diameter of the cylinder of this press, as shown in the illustration below, is over six feet.

The Vomag company has just shipped one of these large presses to the *Argus*, Melbourne, Australia, where it will be utilized in lithographing the weekly supplement of the *Argus* and *The Australasian*. This press is a four-roll web offset perfector, and can be used as a two-roll machine for two-color perfecting, or for lithographing one color on face and three on back. It is made for a fixed size, with three rotary folders.

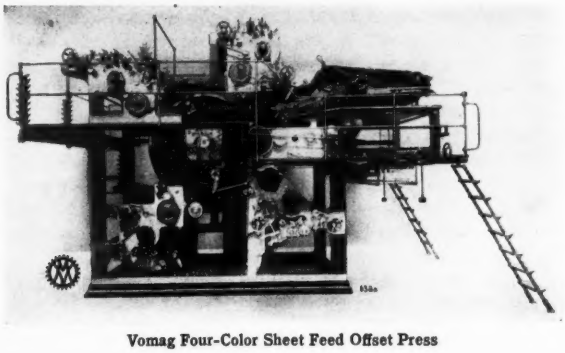


Blueprint of Vomag Four-Color Offset Press

In addition, this company has perfected a combination web offset and gravure press — for multicolor printing — printing two colors by offset and one color by gravure. The press is so constructed that each unit can be worked independently of the other or in combination. This press is designed for printing illustrated journals, supplements, posters, and general work.



Showing the Relative Size of Cylinder



Vomag Four-Color Sheet Feed Offset Press

The Overworked Grained Glass Positives

By Ellis Bassist

IN the October issue of *The National Lithographer,* A. C. Austen gives us some very interesting observations about positives on glass for retouching purposes. Mr. Austen says, in part:

We have practiced positive retouching on ground glass for a considerable period, ever since the introduction of step and repeat machines for platemaking, and certainly, in a commercial sense, it is the best way to lithographically reproduce any color subject, but, speaking again in general, we are not doing all that might be done to make the best of the method. So many positives are faulty and carelessly made that it is surprising we do as well as we do. Positives that are not even good translations of the original color negatives in tone relation, but are dirty, smeary things, requiring much labor and many hours of time to make them suitable for halftone negatives. Positives not made with suitable care nor with suitable chemicals, and yet easy enough to do if our photographers would give proper attention.

In the first place, the method for preparing ground glass for the purpose seems faulty. Usually ground glass is prepared by graining with an abrasive and marbles in a plate graining machine and, while this may produce a good "tooth" for the pencil in retouching, much dirt — dried, hardened mud — remains in the grain of the glass which is not wholly removed in the after-cleaning and albuminizing, and this after-dirt tends to degrade the highlights in the finished positive and give it a muddy appearance. This is particularly true in glass plates that have been regrained after photographing.

It is admitted that from casual observation this ingrained dirt is not always visible, but it is easily discernible with a microscope and is always apparent in the image as it appears photographically. It should be avoided, and it can be if particular care is observed; yet our method of graining glass is not the best method.

In the April, 1925, number of The Inland Printer I described a method which, in my opinion, eliminates the difficulty Mr. Austen points out. Furthermore, it will eliminate the "grainy" effect which is the result of coarse grained glass plates. This is the opinion of some of the most versatile workers. This coarseness makes many jobs look inferior which would otherwise be pronounced perfect.

There is no way of reducing the dot on the final screen negative, except by pencil or crayon applied *over* it. This naturally breaks up the dots, resulting in ragged, coarse patches — the reason for the inferior appearance.

When compared with other processes, jobs with this fault clash with the "sensitive optics" of the buyer. The job appears rough and unfinished.

Lithography is quite as versatile and flexible in manipulation and results as any other process and the previously mentioned fault can be avoided. The fault can be corrected by *not using grained glass!*

I know that many readers will be a little astonished at this statement. But all of the wonderful art prints imported from foreign countries are made on *dry plates* without the use of the grained surface for color correction. These art prints are wonderful for their soft effects and true rendering of the *texture* of the original. I refer to prints made with "lichtdruck" and colorgravure.

It is essential, when working with both of these processes, to have all color values and tones as nearly correct on the negative as possible. For this reason the color cut-outs or separations are made with great care.

In lithography efficient attention is not given to this all important operation. Faulty separations are dismissed with "Let it go; we'll take care of it in the positives." The result is an overworked positive, and the job itself looks like one of the old-time chromos.

An overworked grained glass positive will always show the texture of the pencil and graphite which, in turn, obliterates the texture of the original. Compared with this, we have the straight *dry plate* process. Now, it is possible to make a set of continuous tone color separations and retouch them to produce as nearly true to the original as commercial purposes require. The method described is in part as follows and is reprinted by request:

The Retouching of the Negatives.— In photolitho practice there are many and varied opinions as to the best methods of retouching the negatives. Some photolithographers do not retouch the negative at all, but do all the work on the positive; some do just a little to obtain clear highlights, while others do a great deal of retouching.

It is my belief that the best course is to lay in the extreme highlights and reduce some of the tones which otherwise would come too heavy on the positive. The main reason that the artists are a little shy in doing work on the dry plate negative is the total absence of grain on the surface. The different grain producing varnishes are not entirely suited for the color retoucher, and a dry plate flowed over with any of the so-called retouching varnishes is capable of taking on only a very limited amount of graphite or other pencil work. After reaching a certain saturation point it is no use adding any more, as it only smudges the surface without increasing the strength of the tone.

For those who wish to do a greater amount of work on the negative the following method has been found useful and with it an unlimited amount of retouching is permissible; in fact, in some cases the whole range of color correction is possible. When the color separation dry plates have been well washed and dried, they are laid, one at a time, in a flat cardboard tray which should be about two inches larger, all around, than the dry plate; then, to obtain the grain on the coated surface of the dry plate, a No. 1 granulated pumice stone powder should be used. Experience has proved that no other graining medium is suitable for this purpose. Finer powder or other graining material, such as glass, flint, or some ores, are not adaptable for this particular purpose.

Graining the Dry Plate.—Take a sieve with the proper mesh to sift out the dirt and coarser particles; place No. 1 pumice powder in this and sift over the surface of the plate until it is evenly powdered, then with a rotary motion with the *palm of the hand* rub it over the surface with a medium amount of pressure. After a few minutes of graining in this manner, sift new pumice powder on the plate, and in about five minutes an even and sharp grain will be had on the surface of the plate. To save the hand, a single piece of soft paper can be laid between the palm and the plate.

After dusting the negative clean, it will be found that the pencil will take without any difficulty and the retouching will not be as harsh as is the case with retouching varnishes. Work with the stump and graphite will also adhere with a velvet-like softness; in fact, a plate retouched in this manner will not show any handwork, if done skilfully.

If, after going as far as possible with the retouching on the grained surface, it is found necessary and desirable to do more retouching, we now proceed to create a new surface, as follows: The plate is flowed over with a ten per cent gelatin solution and placed in a horizontal position to dry. This gelatin solution will protect the retouching done on the underlying surface. After the plate is thoroughly dry, a second grain is produced with the pumice powder, in the same manner as described above. The plate is now in condition to again take on graphite or pencil retouching to almost the same amount as the first operation. This coating and recoating can be continued until the desired effect is obtained. In case the gelatin coating is not practicable — as it has to be handled with great cleanliness — any other hard varnish or collodion will serve the same purpose, but gelatin will take the best grain.

This method of negative retouching has been practiced by the writer for a number of years for certain classes of work, and it has always given full and satisfactory results. It may prove a little inconvenient to rub down the negative with the pumice powder, but after a little practice it will not be a hard or difficult task.

The outstanding advantage of *negative* retouching is the fact that there is a great deal *less* possibility of destroying the texture of the original. In *positive* retouching, however, this is one of the greatest dangers and is constantly a source of annoyance and complaint. This is also the case where a dark-hued original prevents the distinctness of outlines, and makes accurate registering difficult. It will be found that separating the details on the negative will be a great help on the positive.

It will be found in actual practice that, after a little study, the artist will be able to judge color values equally well on the negative as he will on the positive; also it will be found that destruction of details is not so likely to happen.

If the negatives are retouched in this manner, two methods of procedure are possible. The first is the regulation three negatives for printing down on metal with *albumin*. The other is making a screen positive with the screen and printing it down with the *glue solution*.

With the first process, three plates are used for every color, namely, first, a continuous tone negative; second, a continuous tone positive; third, a screen negative.

With the glue process only two plates are used, namely, a continuous tone negative and a screen positive. The first undoubtedly is the more favored, because of the possibilities of making further corrections on the positives, which, incidentally, can be made in contact, thus saving camera time. On the other hand, proofs can be made on bromid paper from the retouched negative, and more corrections can be made after examining them, prior to making the screen positive.

These screen positives, when made properly, are very beautiful for effects. The halftone dots in the highlights are just like those on a copper plate. The shadows will run into actual solids, and clean highlights can be obtained without great effort.

Some houses make these positives on dry plates and obtain wonderful results.

More About the Stripfilm Negative

By WILLIAM HEINECKE

THE second of the present series of articles on the stripfilm negative, which appeared in the December issue of THE INLAND PRINTER, was illustrated, for the purpose of comparison, by a number of cuts from wet plate and stripfilm, 120-line screen negatives of the same subjects. For the purpose of a conclusive comparison, there will follow, in the next issue, halftone reproductions from specifically selected characteristic subjects, showing the strong and the weak points of both the wet plate and the stripfilm, and we invite criticism. Naturally the argument is on the line of the adaptability of stripfilm to photoengraving rather than to offset. For while there is little argument with regard to the latter, there is considerably more on the photoengraving side on a number of points. To clinch the argument, the only practical way would seem to be a demonstration by way of actual reproduction from such copies as will bring out, in the comparison, the respective limitations of the wet plate and the stripfilm. It has been, and still is, for instance, the contention that the amount of irradiation (present in any but a mechanically controlled exposure, as is the case with the Bassani process) is greater in an emulsion-coated negative medium than in a medium like the wet plate where the silver, instead of being embedded in or distributed throughout the emulsion coating directly covers the surface. Another contention is that, in a contrast emulsion, the regulation of tone value could not be controlled nearly as perfectly as on the wet plate, a contention which Fig. 1, in the preceding article, seemingly bears out, that is, as far as the viewpoint of the photoengraver is concerned.

It is not the purpose of these articles to make out a case against the wet plate and in favor of the stripfilm, but merely to establish certain facts in a way as precise, objective, and conclusive as possible, and let those interested in the discussion draw their own conclusions, whatever they may be.

That within the frame of this present series little or no regard has been paid to application of the stripfilm to photo-offset has not been a matter of choice, but a matter of the "evidence admissible" under the circumstance of its production by means of the photoengraving process. We are rather glad of the opportunity this circumstance offers to discuss the application of stripfilm specifically to photoengraving, remembering the statement made by Charles A. Grotz before the twenty-ninth annual convention of the Photo-Engravers' Association, in his address on "Technical Development of the Photoengraving":

> The photoengraving business is confronted by a great number of new processes, some seeming to threaten destruction. At the present time, the various offset processes and rotagravure are our principal causes for anxiety. If all these processes are going to be a success, and if they are going to make inroads in what we now term photoengraving, there is still nothing to fear unless we sleep or let opportunity slip by. I would recommend that we be ever watchful for an opportunity to get into these new fields, and encourage any possible improvement in our process, especially photoengraving. To the photoengraver rightfully belongs all reproduction processes.

This being the attitude of the photoengraving industry, improvements like the flexible negative medium which has, in the form of paper and film negative, given photo-offset a by no means negligible advantage, are certainly well worth a careful investigation. Although, as so far has been the case, the photo-offset trade has been the sole gainer since the introduction of paper and other flexible negative mediums; this advantage could be more than recovered on the part of the photoengraver by the use of a practical stripfilm.

Now, whether it is practical or not would be determined mainly by the three factors, namely: greater economy, simple manipulation, and results. Taking the first of these for granted, as may safely be done, and leaving the final demonstration of results to the concluding article of this series, there remains, as a rather important item, the manipulation of stripfilm as compared with the operation of the wet plate processes. Unless it constitutes a considerable simplification in the making of negatives as compared with the wet plate, there is little left to say in favor of the new method. It is for this very reason that a number of attempts at offering the photoengraver a suitable stripfilm substitute for the wet plate have been passed up. It was either that the particular product would require delicate handling or added operations, or be altogether out of the ordinary in the way of negative making, or that, what between distortion, the lack of uniformity, stripping

difficulties and uncertainties, hardly any of them had passed the experimental stage, and could not be thought of for use on regular job or routine work.

In order to give an accurate account of the manipulation of the stripfilm, we are quoting from the directions as issued by the manufacturer:

EXPOSING.—The exposure time is about the same as that required by the wet plate, or may be found somewhat longer. Arc lights are required by exposure with camera.

FORMULA CD-2

Water	128 ounces
Hydroquinon	3 ounces
Sodium sulphite, anhydrous	8 ounces
Potassium carbonate	8 ounces
Potassium bromid	240 grains
Sulphuric acid	120 drops

When the exposure is placed in the developer, it shows a slight tendency to curl, but the paper flattens out again after a few seconds. The process of stripping the film off its paper base is entirely automatic, the film releasing itself in the water. Developing need not be timed, and may be carried on as long as the whites can be kept clear. The average time for developing is around one minute.

FIXING.— Fixing requires about one-half to one minute. As the stripfilm leaves its paper base as soon as same becomes saturated with water, a glance at the back of the film will show when the fixing is done. Very little time is required for washing out the hypo. When washing in running water, care should be taken not to let the water run directly against the film, but to secure a steady, quiet flow of water. The stripfilm negative is of a tough structure, not undergoing any stretch when in the water, and will stand quite some handling and even abuse.

STRIPPING.— After the negative has been washed, it is ready for stripping on glass, celluloid, or whatever support is required. An excellent substitute for either is a material recently placed on the market, called "Stripfilm Vellum." The negative can be reduced or intensified or corrected in very much the same way as the wet plate negative. When the negative is placed on its final support, it is squeegeed down in the usual manner, with the exception that, instead of blotting paper, a rubber squeegee or a fairly soft pulp cardboard with smooth, straight edge may be used to better advantage in working out the water and working down all parts of the negative on the glass, so as to show a good clear black through the back of the support, forming a perfect contact, with no air bells left between. After the negative has been stripped down on the glass it is ready for drying, which may be done in the natural way by placing it in a drying oven or cabinet, or by heating the gas plate over a gas stove in the usual manner. Care should be taken to have the negative thoroughly dry when printing down on a cold enamel plate. The stripfilm dries fast, but requires about two to three minutes longer than the wet plate when drying on its support. There are several ways of stripping on either glass, celluloid, or stripfilm vellum, and the film may be stripped either wet or dry. If the negatives are not immediately required for stripping, they may be kept flat between sheets. They are best dried between blotters, or on ferrotype plates, may be folded for filing or mailing as enclosures in envelopes, and may, after having been placed back in the water, be stripped in the manner described.

When the job requires a combination negative for which process film and stripfilm are to be used, it is recommended to use the following method: In exposing the process film, the parts intended for the stripfilm negative inserts are kept clear by blocking out same on the copy with black paper, so as to be able to wash out the silver in the hypo. Then the stripfilm negative is superimposed on the clear space.

The stripfilm negative may also be used for either direct or offset presswork, as it can be reversed.

DARKROOM.— All the operations in the darkroom may be conducted in bright amber color safety light. The usual ruby light is not required. By coating the panes of windows in a darkroom with amber or orange color, daylight may also be used with safety. Firms specializing in reproduction work, as books, charts, maps, floor plans, dodgers, and enlargements, and, therefore, interested in quantity production of negatives, find it of advantage to make the darkroom part of the camera by running the camera through the wall of the darkroom.

"STAYFLAT" PLATES FOR CAMERA HOLDER.— Negative papers and films are usually held flat between two pieces of glass. Care should be taken to keep the glass in front of the negative paper free from dust, as dust on the glass will cause pinholes in the negative. Avoid, if possible, using glass in front of the film.

The Boedicker Step-up Camera

H. C. Boedicker has recently placed on the market his new step-up camera for the making of multiple master negatives from a single negative. The first machine has been installed in a tin-decorating establishment and is giving splendid results.

This new creation of Boedicker's eliminates the use of micrometer adjustment, which is always difficult for the layman to operate. It is easy of operation and predetermines the focus points of enlargements or reductions, eliminating the necessity of the operator to determine whether his image is in focus and right required size.



The Boedicker Step-up Camera

It will not only make step-up negatives, but also make its own negatives or positives direct from copy. It can be changed from a step-up projection camera to a direct camera almost instantly. It will make a negative of any size up to 24 by 30 inches. Its floor space is three and one-half feet square, and it weighs 850 pounds.

This new Boedicker camera is equally valuable to both photoengraver and photolithographer. It is equipped with a halftone screen and screen holder for the making of halftone negatives by projecting through a full tone positive, and any number of repeats can be made on one negative. Another claim made by the inventor is that a sensitized wet plate receives its image through the screen in a horizontal position and will not dry as fast as a negative placed in a screen holder in a vertical position.

The illustration shown herewith is one of the single units of the Boedicker step-up camera. It is designed ultimately to build this camera in a multiple of four units to admit of making a set of four-color negatives simultaneously and in register.

Lithographic Topics

By "SULLY"

A WRITER in one of the London printing trade papers has this to say regarding paper: "The paper as it comes from the paper machine is bone dry, owing to its passage over the hot rollers." I wonder what would really happen if such a condition existed in the manufacture of paper. It is a well known fact that all paper, when packed for shipment, contains from five to seven per cent of moisture content, and will usually average six per cent. How then can the paper be brought from the machine in a "bone dry" condition? Can you imagine the extent to which such paper would expand and curl when it began to absorb moisture from the atmosphere of a pressroom? There would have to be a considerable amount of conditioning done before it could be used, especially for register work. I am looking forward to the day when all paper mills, jobbing houses, printing and lithographing plants will be humidified. Then the paper manufacturer could insert a printed slip in each case of paper stating, "This paper when packed contained six per cent moisture content; it was manufactured under a relative humidity of sixty per cent. It can be taken from the case and run on your press without any further conditioning — under *like* conditions in your plant." What a happy state of affairs the paper business will be in when that happens! But it is really too much to expect for some time to come.

I KNEW ELMER WAGNER first when he was the head ink chemist for the Sinclair & Carroll Company; then he became active as a demonstrator for the Aquatone Corporation and did some very excellent work for it. But, being a practical photo-lithographer and a good one at that, he naturally drifted back into his chosen sphere of work. Last month I spent an evening with him in Detroit and had him tell me about the character of work he is now doing as superintendent of the Federal Lithograph Company of that city. Incidentally, he gave me a number of samples of the kind of offset lithography that firm is turning out, and it is some of the best black and white work that I have seen, especially the new Chrysler "70" catalogue. Later it is the intention of the company to get largely into color offset lithography.

"YOU CAN PUT CHARACTER into the physical makeup of your letters and letterheads," writes the Gugler Lithographic Company, Milwaukee, in a recently issued booklet, "the same as you do into your personal appearance — the feel, looks, impression, and contact they make should be up to your personal standard. This is a very important matter. Most letterheads, when used unchanged for a period of years, lose their personality. They should be tailored, barbered, and refreshed." Judging from a view of some of the letterheads turned out by this company I should say it was doing just that thing, for the ones I saw had all the earmarks of attractiveness in every way.

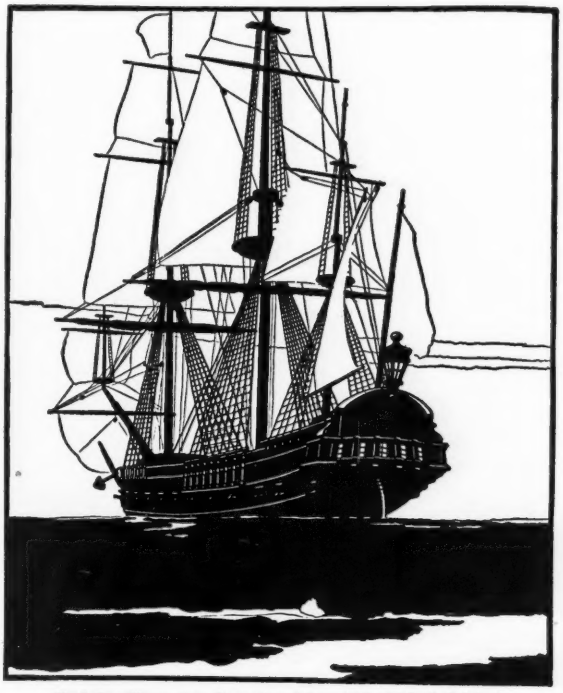
CHARLES HOPE PROVOST is an artist of merit, and his work is very well known throughout the country. I had not seen him for years until I ran across him at 18 West Thirty-fourth street, New York city, last month. He has established a partnership with Grant Wright at that address and has evidently settled down in the old home town. I used to hear about the work he was doing in Canada, Atlanta, in Elizabeth, for the Sweeney Lithograph Company, for the Grinnell Lithograph Company, and a host of others. Charlie is clever both as an artist and as a copy writer and conductor of an entire advertising campaign, and he has put over some very excellent things along that line.

THE MAX LAU COLORTYPE COMPANY, Chicago, after eighteen years of resistance, has at last embarked in the field of offset, starting with two 44 by 64 inch Miehle offset presses and a complete photolith gallery. Much of the work to be done in this department will consist of the reproduction of rugs, carpets, etc., and I look for some very fine specimens of offset lithography from this company in the very near future.

Cloth Bag Printing From Rubber Plates

By ELLIS E. MURPHY

A recent development in the printing of jute and burlap flour, feed, and produce containers has been attained in the perfection of the hand engraved rubber plate. Hand engraving



Cloth Bag Illustration, Reproduced from 10 by 12 Inch Original

direct from the drawing eliminates the making of original etchings, and the cost of a set of four-color plates in rubber is less than the same in the form of electrotypes or stereotypes.

The matter of registering the colors in sets of four plates has been accomplished, and more striking effects are at the command of the user of cloth sacks, owing to the ease with which bold areas of color can be employed. Probably the only drawback entailed in the use of these slightly elastic engravings is that duplicates cost more than electrotypes.

While savings in ink and makeready time are apparent, the main point in the favor of rubber plates is that they produce a better printed sack, owing to their pliable nature, which allows them to conform to the surface of the material, necessarily coarse and porous. The illustration accompanying this article indicates the fineness of line and technique of the presentday rubber plate. It is a reduction of an original 10 by 12 inches, which was the key plate of a set of four colors.

MACHINE COMPOSITION

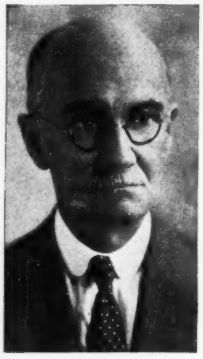
By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

How to Clean Keyboard Parts

An operator asks a few questions regarding cleaning operations, without specifying his machine model.

Answer.—(1) The cleaning of the keyboard should not tie up the machine for the reason that the need for this work does not suddenly arise nor is it urgent that it be done on the spur of the moment. If a general cleaning of the old style keyboard is necessary, and it is on Models 1, 2, 3, or 5, it can be done as described in Chapter I of "The Mechanism of the Linotype." If you want to clean the cams only, then remove them, soak them in a pan of gasoline, dry them, and then oil them with clock oil. If you are going to clean the keybars, remove both cam frames, remove the keyboard lock (if old style), and the keyboard banking bar; then the keybars. Wash them in gasoline, polish the parts that rub in the guides and on the banking bar. If the new style banking bars are to be cleaned, remove the back cam frame only, remove the screw that holds this group to the keyboard posts and lift off the entire set of keybars. This latter method is quite a time saver. We have not heard of any plant having an extra set of cam frames for replacement during cleaning operations. (2) The best tool in general use that we know of is the matrix ear file. It is inexpensive and will last a lifetime. (3) The men who take up the work as machinist-operators have in many instances been educated mechanically in small shops to care for one or more machines, and being of a studious or progressive bent have, by their work and efforts, advanced themselves to the position of machinist. Very often they have no machine shop qualifications. If you aspire to a position of this kind, go forward. Let your every effort be directed toward a perfect understanding of every part of the machine. Give yourself problems to answer. Write the problem and then answer it in writing. If you find an answer that does not satisfy you, send us the question and the answer and we will try to help you.



E. M. Keating

New Matrices Bind in the Box

"Have some new sorts, and noted when applying them to the distributor bar that they had to be pushed on forcibly. The old matrices do not give the same trouble. What shall I do to correct this trouble?"

Answer.—There is a possibility that the rail of the second elevator bar has small bruises just where the teeth on the matrix first engage. This condition would not seriously interfere with the old matrices, as their teeth are slightly worn. We suggest that you examine these rails, and if bruises are noted, remove them with a fine three-cornered file. There is no reason to be alarmed over the occurrence, as the matrices doubtless will go on the bar when shifted from jaws of first elevator.

Automatic Pawl Shows Wear

A publisher writes as follows: "I have a machine that refuses to stop at normal. It keeps on running as if you had the stopping lever pulled out by hand. There is nothing loose (that I can find) and the automatic stopping pawl is in the right position according to the measurements given. The automatic stopping pawl has a slight depression worn in it (about two points deep) where it strikes on the upper stopping lever of the vertical lever. Is this what does it? If so, can it be fixed without buying a new pawl? I have fixed it temporarily by moving the stopping pawl over slightly out of position, toward the distributor clutch, which holds it so that it only repeats once or twice a day."

Answer.—We suggest that you square off the stopping pawl where it is worn, then turn in on the stop lever adjusting screw about one complete revolution. This should correct for the amount taken off the pawl by filing when squaring it off, and it should correct the trouble, unless there is some complication present. Sometimes it is found advisable to tap upward with a hammer on the bracket at the top of the shaft, so as to relieve the pressure on the vertical starting lever. Try that also.

Mold and Disk Rusty

"Owing to a window being left open, the elevator jaws, mold, and mold disk became very rusty one rainy night. I cleaned the rust off the elevator everywhere it showed by using very fine emery paper. I was tempted to do the same thing with the mold and the disk; however, I used oil on a rag and got fair relief. What further would you suggest?"

Answer.—If you will remove the mold and polish its surfaces with a mold polish and then graphite all the polished surfaces, especially the inside and in the grooves of the mold keeper, it will give you the results you desire. Emery paper such as you describe would do no harm to the mold disk. Crocus cloth and gasoline or light oil probably would have been a better medium for the elevator jaws, as this abrasive material is very fine and will polish without seriously cutting or roughening the parts.

Hair Spaces Do Not Fall Into Box

"What will cause the hair spaces to carry over to the spaceband box, or to drop farther to the right than they should in the spaceband intermediate channel?"

Answer.—It may be possible that they adhere to the spaceband, owing to the tightness of justification. Try polishing them bright on a piece of wood or pulp board and then rub them on the graphited board used for cleaning the spacebands. Ordinarily this is effective toward correcting the trouble.

NEWSPAPER WORK

By G. L. Caswell

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

A New Form of Newspaper Organization

In several states there is evident a determined movement toward country newspaper organization for the purpose of making it possible to secure more national advertising. In some states the effort is toward bettering general conditions of all newspapers and stimulating them to so equip themselves that they can handle such advertising satisfactorily. In other states where progress in that line has been made for several years, the effort now tends toward separate organization of special lists of papers, usually one or two in a county, to thus offer a field without duplication of circulation, and at the same time afford co-operation with national advertisers. At present, a movement is noted from a center in Chicago which looks to the organization of six states of the midwest on the latter plan.



G. L. Caswell

It is a far cry from the old independent go-as-you-please methods of papers to an intensive business organization with a real head and center, from which may be directed systematic solicitation and then capable handling of advertising orders, checking, and paying of accounts. But the latter plan costs money, as these publishers find when they agree to pay in to a common fund more real money than the total of their "foreign" advertising amounted to twenty years ago.

The basis of the new movement is the call for more coöperation with advertisers and agencies. That is, publishers accepting membership in the new plan organization agree to furnish adequate information at all times for advertisers who plan a campaign in their territories — listing of dealers in their towns, securing data on the sale and distribution of certain products, arranging for window displays and follow-up advertising, and even in some cases "selling" a dealer who will handle the product to be advertised.

This is a service that has long been furnished by large dailies in parts of their territories, and by magazines and periodicals to some extent. However, the advertiser of a product that is to be consumed in the country districts has never yet found an advertising medium so efficiently covering that field as the local newspaper. And here is the incentive to this more intensive organization. The dealer wants good circulation, not misty claims of circulation. He wants reader interest and space in the newspaper which will not be submerged by too much other advertising. He wants to know that he is going to secure dealer interest in selling his product and in displaying it in windows and by way of store signs. The local publisher is in position to help him with this service if he is so disposed — and when it is evident that he will gain in volume of national advertising he will more than likely feel well disposed.

Then the agencies are to be interested from the standpoint of careful service. They, with the advertiser, may select such newspapers as they want in the territory, place one order with the central office, provide their schedules, and finally receive checking copies of all the papers used within such organization at one time, with the bill for all the advertising done. Then all the agency has to do is to mail the check for all the papers to the central office, with commission deducted, and the account is fairly on the way to be closed without delay, except for the little discrepancies that may occur here and there.

One discouraging feature of this plan showed its head in one state recently. A complaint was filed by certain newspaper publishers that their papers were left out of the organization when they had a right to claim as good or better circulation than the one chosen, and could give all the service and coöperation required. Obviously, this situation will develop in any state or any territory where the new plan of advertising organization is attempted. Whether it will work itself out all right is yet to be seen. In one state the first organization of this kind immediately caused a second organization along similar lines, and this second organization was not slow in arranging for a good advertising man and for headquarters in one or two large cities to look after its interests.

This development, however, suggests to the writer that perhaps the stimulant of two such organizations in any field might be a good thing. It would place the newspaper members of both organizations in the front rank of progressive newspaper men, who not only pay in their assessments, but who also furnish the coöperation and dealer service that is required if the local newspapers of the country are to be fairly considered and easily handled for large advertising accounts. There is no question but that the better class of local newspapers have a valuable circulation, a circulation paid for by the subscribers at the highest rate of any newspaper circulation, because the subscribers enjoy and need such newspapers. The readers are all family members, and the weekly or semiweekly newspaper is read and reread for several days, until the following issue of the paper appears.

"Happy New Year" to all. We have had, in the past year, many kind expressions of interest and appreciation from readers of this department in The Inland Printer — some from far across the seas. We have tried to answer live and important questions that some have written, and that show their interest, also. We trust that all have enjoyed a prosperous and good year, and that we may find their interest still alive and active in the "Newspaper Work" department when another year rolls around.

Brains and Work Can Do Almost Anything

Who said, "It can't be done?" A much abused word, that word can't. We have before us a copy of the *Star-Clipper*, Traer, Iowa, a full length seven column paper published in a country town of 1,300 people. This paper is a regular issue containing sixteen pages, all set in seven-point type and not a line of plate stuff in it. There is advertising a-plenty, of course, and the paper is as attractive in appearance as the most metropolitan newspaper extant.

E. E. Taylor, who has been the editor and builder of this unusual newspaper for twenty or more years, now has his son Harry associated with him in the work, while Mrs. Taylor is given credit by those who know for a very large contribution to its pages each issue.

Is there either a daily or weekly newspaper anywhere on which anybody does more work in a week than the Taylors do on this *Star-Clipper*? Every paragraph is edited. Every item is interesting; every page a beauty. Under the first page heading is this slogan: "All the Tama County news all the time and always on time." To come up to that claim somebody is working hard and fast, not eight or ten hours a day, but perhaps twelve or fourteen. Every town and township is covered in the news sections, and there is seldom if ever a farm sale held in Traer or its contiguous territory that is not advertised liberally in the *Star-Clipper*.

We are not writing this as a boost nor a puff for the paper mentioned, but to call attention to the fact that hard work and brains will do almost anything within reason.

One thing the *Star-Clipper* has adhered to for some years is a cash-in-advance policy; its subscription price is two dollars a year. At this rate its circulation has gone over 3,400. In this issue (December 2) is a page advertisement for the newspaper itself — a most remarkable one. In a column width all around a center spread, set seven-point solid, are printed innumerable commendations of the paper as made by subscribers when sending in their remittances for renewal. The man who wrote: "Of all glad news of tongue or pen, the gladdest is, 'Enclosed please find check,'" would probably find the Taylors too busy to think about that, for these subscribers this time of year literally flood the office with just such letters and add that they can not get along without the paper. And the *Star-Clipper's* detailed statement of county circulation made in the center space of this page shows that its town and many of the rural routes and towns of the vicinity are covered from seventy-nine to one hundred per cent — some places actually having more *Star-Clippers* than families.

And that is the reason for the first two sentences in this article. It might be said by some of our readers that perhaps the Traer paper has no competition to amount to anything in its territory. Some of the best county seat and rural weeklies in Iowa are published within a few miles of Traer, the latter not being a county seat. But nothing seems impossible in the making of a good newspaper and then in selling it when hard work is combined with brains.

Observations

An example of brotherly friendship and helpfulness is cited by the *Colorado Editor*, published by Field Manager Edwin Bemis. In Colorado a newspaper must be issued regularly on its publication date to be a legal newspaper, within the meaning of the law relating to publication of official notices. The publisher of the Ordway *Gazette* was out in the mountains, 250 miles from home, when he learned that the printer he had left in charge of his paper had taken "French leave." He sent out an S O S for help to issue his paper that week, when his "esteemed contemporary" and competitor, the Ordway *New Era*, came to the rescue and actually got out the paper for the absent publisher and thus saved the legality of his publication. There may be doubt in some base minds about a future heaven for newspaper men, but the *Gazette* publisher now feels that there should be such a place and that his "Friend, the Enemy" should be booked for that place whenever he takes a notion to shift from this mundane sphere.

It may not be possible to "pay as you go" in adding equipment to your plant and business, but you can be assured your obligations will take care of themselves if you will figure and calculate carefully the possibilities of any new equipment before buying. If a new machine or new fixture of any kind will promise an additional ten per cent income from its use, and also take care of that inevitable ten per cent depreciation that it must suffer, then it is a good buy if you are building for permanency. "I wish I had a pony cylinder," said a publisher-friend one day. "Why?" we asked. "Oh, it would save us mussing up the makeup on our newspaper press when we have a page bill to print or have a book run." "I see. How many bills would you have to print in a year and how much bookwork?" "Can't say exactly; we have a big bill now and then and the bar dockets to print and occasionally some sale catalogues." Rather indefinite, for an outlay of at least $2,000 — and $400 per year charges against the business.

We do not believe that the Kansas publisher who received a check from an advertising agency in July, 1924, and did not cash it till October, 1926, is any more a correct picture of the average local publisher today than would the citation of an advertising agency that fails to pay the publisher on his advertising contract be a correct idea of all advertising agencies. It is true there is still too much neglect of office details by many local publishers, but as a rule they are now acknowledging letters and advertising orders and confirming schedules without delay. Billing and checking copies are carefully attended to, and the local publisher is not the joke and the butt of wise cracks by certain agency men who like to have something to tell each other at their luncheons. Never will everybody in business meet all the requirements of clients and customers, but we affirm that not in any business has there been more improvement in business methods than in general has been the case among so-called "country" and small-town publishers. The fact that it means more business and more profit to be careful is important enough in itself in these days of higher cost of production to effect rapid reforms.

Our old first boss in the printing business visited us the other day. And we both joked about the time when as a cub we stood on a high box to reach the case and began to try to set type, with rather a vague notion as to whether we would "stick" more than the first week. But spurred on by the first constructive thing we had ever had a chance to do in our thirteen years or more of life, we held on a second week, and it was then the dizzy heights of success seemed within our reach. This old boss had put a five-line item that our clumsy hands had set into the paper, just as we set it, without an error. That little recognition of our efforts probably saved us from growing up to be an Indian hunter or a cowboy. How often do we printers and publishers get some good boy into our plants to "learn the trade" and then shunt him off to clean up the basement, sweep the floors, wash the rollers and run errands, while every printer in the shop yells at him to get out of the way if he shows any curiosity about how things are done in the trade to which he aspires! We have seen some good boys spoiled in that way when, if they had been given a little encouragement at the right time and some real constructive work to do, they might have stuck and made good. Just give the new boy something to do that he can show to some one else — to his mother, or to his dad. And if he has any real ambition it will be spurred up and hurried along till he will be worth his wages in a very short time.

Review of Newspapers and Advertisements

By J. L. FRAZIER

DANIEL F. MALLORY, Oakland.—The advertisements you submit are excellent in every way. We are reproducing three of them herewith.

JOEL W. LEE, Owosso, Michigan.— Although the heads are rather too small and weak in relation to the size of the body matter the *Owossoian* for September 24 is satisfactory. The printing is a little weak; more impression should be used to bring the letters up sharp and clear.

Curry County Reporter, Gold Beach, Oregon.—The cover of your "Progress Number," in magazine format, featured by a process illustration of a highway along a mountainside adjacent to a lake, is effective and beautiful. It is executed with skill and in fine taste. Because some of the advertisements are crowded, and because the slug border so widely used is too fancy and too strong the inside pages of the issue are not as attractive as they could have been.

LOUIS WILEY, New York city.—The rotagravure section of the New York *Times*, titled "Seventy-Fifth Anniversary," is a remarkably fine piece of work mechanically, and also editorially. The articles featuring events of years ago, illustrated largely by pictures made at the time, are so interesting that we are going to read them, which is more of a compliment than you imagine. Of especial interest is the facsimile reproduction of Vol. 1, No. 1 of the *Times*, dated September 18, 1851, which covers two pages of the supplement.

HAM CLAY, Norwood, Minnesota.— Except for the too great contrast between the styles of type in the two lines running across the top, your first page of October 8 is good. Headings are well placed and pleasing, as they are set off by good white space on all sides. Some of the lines in the heads, however, are spaced too closely, especially in relation to the amount of white space above and below them. Presswork is good and the advertisements are, too, although we are frank to say some of them do not attain maximum possibilities because of the use of bold block-letter type faces.

The Daily Enterprise, Burlington, New Jersey.—We would prefer to see the heads only in alternate columns across the top of the first page of your issue of October 11 and the others moved down somewhat with just plain matter or small-headed articles in between the larger heads, which, in consequence of the contrast, would stand out better. As arranged, a heading in the same type at the top of every column is somewhat confusing besides unpleasing, and by contrast makes the lower part of the page look rather barren. Presswork is good. As a rule the major display of advertisements is too weak.

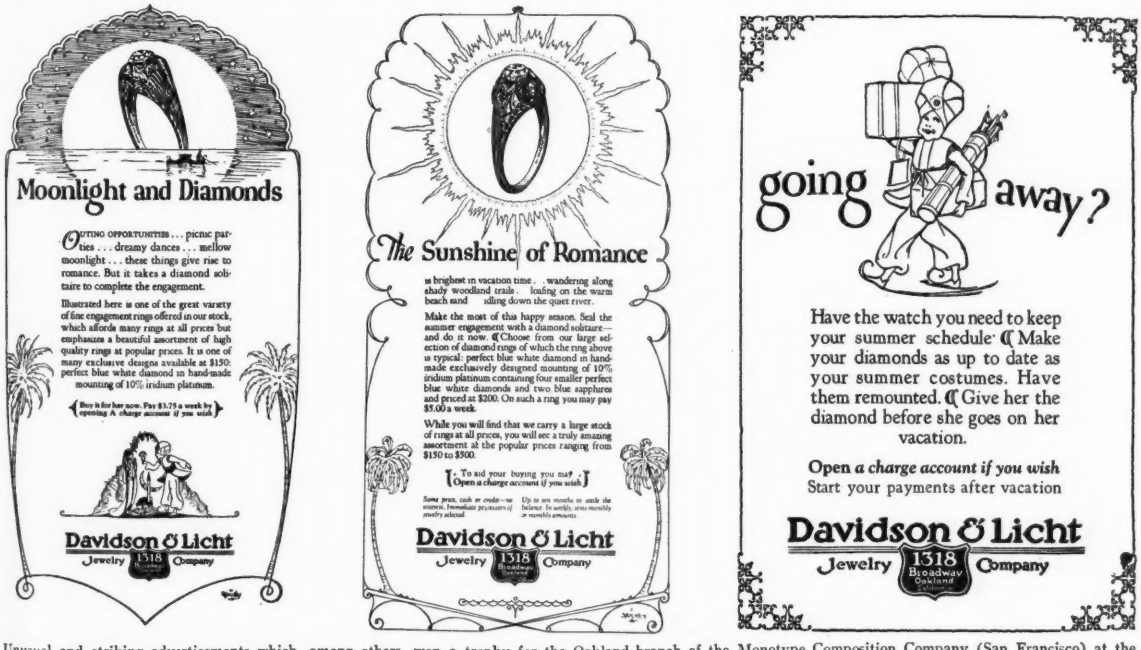
JOHN A. KUYPERS, De Pere, Wisconsin.— On the whole, the *Democrat* is a "crackerjack" paper, although some of the details are subject to improvement. While somewhat pale in spots the print is nevertheless good. Advertisements are exceptionally effective in display and are well arranged. Therefore, we especially regret that their appearance sometimes is not what it should be, due to mixing unrelated type faces. We confess, however, that the loss is largely one of appearance; as publicity most of the advertisements have a real kick. The pages as a whole are not altogether pleasing because of the variety of types and borders used. Try out the plan of using plain, straight-line rule borders — two-point face used single, double, and triple, depending on the size of the advertisements — on all advertisements of one issue and see if this does not improve them. Try to confine each advertisement to one style of display type, avoiding the condensed faces as much as possible.

The Argus, Melbourne, Australia.—Your special edition, termed "an historic souvenir," issued to commemorate the completion of your new building, a striking monumental structure illustrated on the first page by an unusually large and beautifully printed halftone, is remarkably fine. It is difficult to single out the feature of most excellence, for all details are as good as can be. Because it is so uncommon, however, the fine printing impresses us most, although makeup and the attractive hand-lettered "box" heads vie with the printing for first honors. Advertisements are unusually well arranged and displayed, equal, we think, to the best work of the kind done here in America. You have much reason to feel proud.

The Crittenden Press, Marion, Kentucky.—Why didn't you number the pages of your special "Homecoming Edition"? It would have saved us counting the forty pages, and would also have shown the world what a big paper it is. The issue is a dandy, and you acted wisely in using a machine-finished stock, for as a result of its use the cuts show up much better than they would have done on print. While there are weak spots in the presswork, it is, on the whole, quite worthy of praise. The composition on the advertisements also is good, although the "spotty" diamond-shaped border is objectionable, claiming too much of the attention and failing to provide the solid unified effect a border is presumed to contribute to an advertisement.

Cudahy Enterprise, Cudahy, Wisconsin.— All the issues submitted have attractive, interesting, and well balanced first pages; their appearance is unusual and distinctive in view of the use of Century Bold for the news heads. Being much more pleasing than the conventional condensed block-letter face usually employed for news headings, this roman type is responsible in part for the good appearance of the pages. With the Century face used altogether for the display of advertisements, the paper as a whole has a consistent, clean look, to which the pyramiding of advertisements contributes measurably. A few of the advertisements would be better if the type were not quite so crowded, but the fact that they are harmoniously and simply arranged and effectively displayed compensates somewhat for the weakness in spacing. The presswork is also very good; in fact, the paper as a whole rates high. One final look discloses that dashes are not used between the sections of the news heads; they are essential to the finish and appearance of a heading and should not be omitted.

The Midland Park Post, Midland Park, New Jersey.— From the standpoint of appearance, the first page of your issue of October 8 would be better if the three-column head were in the center of the page, with one of the large single-column heads at the top of the first column and the other opening the seventh column. In the event you wished to avoid the centered arrangement, let us suggest that the page would be better with the head in the last three than in the first three columns. If there were more headings of good size in the lower part of the page, the effect of the large head on one side would be less objectionable, because, then, it would not dominate the page so effectively. The fact of its being out of center would be less apparent. The advertisements are very good in so far as display is concerned and are not at all displeasing; but they would be more attractive and the pages as a whole more agreeable to look at if plain rules were consistently used for border. The zigzag border particularly makes one's eyes dance. Borders should assist in making the type within conspicuous rather than be themselves conspicuous.



Unusual and striking advertisements which, among others, won a trophy for the Oakland branch of the Monotype Composition Company (San Francisco) at the Pacific Coast Advertising Club's convention. While the artwork is unusually clever, much of its value would have gone for naught if Daniel F. Mallory had not provided typography that was in keeping.

St. Cloud Daily Times, St. Cloud, Minnesota.—Your "Achievement Edition" is excellent from an editorial standpoint. The first pages of the various sections, made up of groups of halftones with hand-lettered titles are likewise very fine. But, although the type matter is well printed on most pages, the best was by no means obtained from the halftones. Many of them are flooded with ink and filled up in both highlights and solids. Some of these cuts appear to be old ones of too fine screen for news stock. But even the coarser ones, although clear, are not what they should be; the trouble is too much ink and too little squeeze. The earlier sections, however, are well printed. On the whole



Sectional first page of the "Achievement Edition" of the *Daily Times*, St. Cloud, Minnesota. Here an unusually effective grouping of halftones illustrates the scope of the dairy industry in the section served by that excellent paper.

the advertisements are satisfactory; display and arrangement, in fact, are very good. Some of them are ineffective and unattractive as a result of displeasing type faces, the condensed Cheltenham Bold and the block-letter face being particularly bad. Mixing faces and crowding in the opening section are decidedly detrimental to the appearance of the large advertisement of the Penny store. Page makeup, on the other hand, is effective as a rule and the news heads are excellent; in fact, among the best we've seen.

MARGARET E. CARPENTER, Salina, Kansas.—*The Salina High School News* is excellent. The first page is exceptionally well arranged and fine presswork allows it to show to best advantage. As we view it, the page is measurably longer than standard proportions and less pleasing as to shape. Open up the lines a little in the sub-decks of the headings, also in the small bold-face heads. The few advertisements are well handled and are properly located on the pages — that is, pyramided. Considered as a regular publication the *News* ranks high; as the work of students, it ranks even higher.

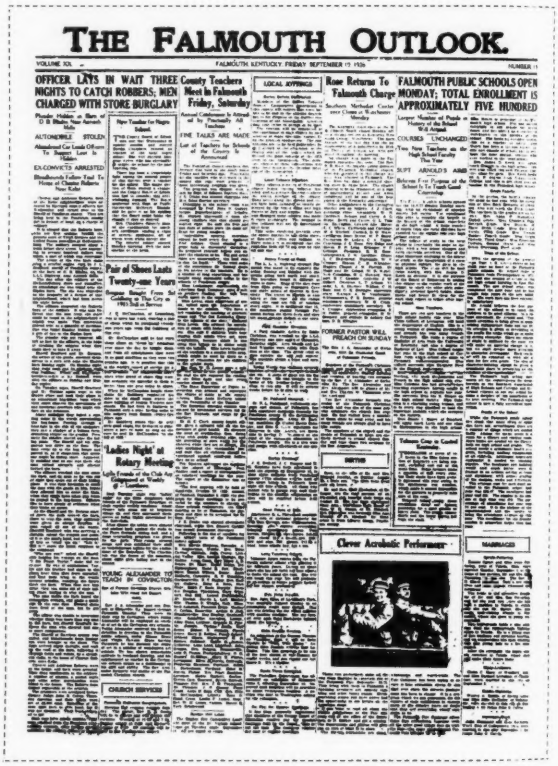
MRS. NELLIE HINES, Marion, Indiana.—While there is ample room for setting the smaller body matter a size larger — and we believe the Blumenthal advertisement would be better if it were — it nevertheless ranks relatively high among advertisements of the class. It is clear and uncluttered — i. e., simple in arrangement — and good whiting out makes it especially inviting. If you write in consequence of a complaint on the part of the advertiser, as we surmise, we do not consider he has one coming. The advertisement may not be all it might be, but to appreciate it one should see what the run of advertisements in similar papers is like.

The Independent Press, Bloomfield, New Jersey.—The best feature about your paper is the presswork which, although uneven on different pages, is very good. The first page is clean and inviting in appearance, but with only seven display news heads, and these at or within six inches of the top, the page is unbalanced and the bottom part barren. While some of the advertisements are satisfactory, they do not on the whole rate high, outstanding among the faults being the mixing of different type faces, styles of widely different design and shape being combined in single displays. Next to that is the matter of displeasing types; the extra-condensed Cheltenham Bold, wholly in capitals, features much of the display, and it is ugly. Extended and condensed shapes of type, particularly extra-condensed styles, must be avoided if one is to execute good advertising typography. Indeed, they are not necessary, despite the condition that is claimed to make them essential. There are occasions, very rare, when a condensed face is an advantage. But many years of experience reviewing newspapers with this point ever in mind, warrants our saying that odd shapes are not necessary in ninety-nine cases out of a hundred where they are used, and, remember, they are always detrimental to appearance, a factor of prime importance in advertising. Another weakness in a number of the advertisements is the setting of groups of body matter wholly in capitals, which in the mass are both unsightly and illegible. Pyramid your advertisements. Scattered over the page, along both sides and in the corners, the effect is disorderly and lacking in system. In addition, your method minimizes, in effect, the amount of reading matter. "Forget your readers, and advertisers will forget your paper in time," is axiomatic.

C. E. MOE, Lansing.—*Northern Star*, the publication of the Walter H. French Junior High School, is satisfactory from a typographical standpoint. In view of the illustration in yellow and light brown appearing on the first page, the text matter, being printed over the impression of the illustration, should be printed in stronger color in a deeper brown or the other colors should be weaker. The great strength of the colors in which the illustration is printed makes the page confusing to a reader. The second and third pages are very handsome; the fourth one also would be if the borders around some of the advertisements were not too heavy and wide in relation to the size of the advertisements.

The Duluth Advertiser, Duluth.—While we do not like the news heads on the first page set in lower-case "gothic," the page is interesting if not altogether pleasing. The stories are well arranged with respect to balance, side to side, although there should be some sizable headings in the lower part of the page. Presswork is fairly good, but, while the advertisements are arranged and displayed better than average, their effect as well as that of the paper as a whole is weakened because such a great variety of types and borders are used. The worst part of it is that most of the faces you have are old and, compared with the better fonts available today, quite unattractive. Nothing more surely results in a cheap looking page than mixing of unrelated faces that are, moreover, displeasing. Borders of different styles and weights should also be avoided. Rule borders are preferable for advertisements.

JAMES D. KEITH, Falmouth, Kentucky.— Published in a town of only 1,300, in a county of only 11,000, the *Outlook* is a revelation in the possibilities of small-town publishing from a news standpoint and from that of quality and volume of advertising. Judging from the appearance of the paper, particularly the first page, we would guess Falmouth had a population of at least 2,500. Many inferior and smaller papers come from towns of 5,000 and over. Printing is excellent, but the advertisements are only average. Weak points in them are the use of extra-condensed Cheltenham Bold in capitals for much of the display. It is particularly objectionable where space is adequate for type of regular shape, as it is in every case in one of the issues, none of the lines being full measure. When a line of condensed is full and the need of it is


THE FALMOUTH OUTLOOK.

OFFICER LYES IN WAIT THREE NIGHTS TO CATCH ROBBERS, MEN CHARGED WITH STORE BURGLARY

County Teachers Meet In Falmouth Friday, Saturday

Row Returns To Falmouth Charge

FALMOUTH PUBLIC SCHOOLS OPEN MONDAY; TOTAL ENROLLMENT IS APPROXIMATELY FIVE HUNDRED

Pair of Shoes Lasts Twenty-one Years

'Ladies Night' at Rotary Meeting

Clever Acrobatic Performer

First page of a newspaper from Falmouth, Kentucky, a town of 1,300 population, which compares favorably with those published in places double or more its size.

evident, this style is not so objectionable. The body matter is excessively line-spaced in some advertisements, evidencing a desire to make use of the machine. In these cases it would have been better to set the matter narrower and throw some of the white space now between lines *around* the advertisements. Such use of the white space would be much more effective. The page devoted to the local high school, a paper in a paper, called *The Messenger*, is a good and doubtless popular feature: where a school is not large enough to warrant a paper of its own, it is a fine thing to have such a page in the local newspaper. It stimulates interest in the school on the part of pupils and parents; their interest is again centered on the paper.

EDITORIAL

On the Threshold of Nineteen Twenty-seven

Nineteen twenty-six is no more; with its deeds done and undone it has passed to the great beyond; with its accomplishments of good and evil it has found a place on history's pages. We have turned out the light and are stumbling into the darkness of nineteen twenty-seven.

But before we take another step into the mysteries before us, let's have a look at the records of the past year — the book wherein we set down the things we did and wherein we perhaps had to leave blank spaces for some things we wished to do but did not do. Let's ponder it seriously and take its lessons to heart, not forgetting to remember that the things undone, if really worth while, count as much against us as those good ones done count for us. Only by so doing can we gain by the experiences of the past.

If we have been true to ourselves and to our fellow men there will be things written in that book which will cheer us in days to come — which will make our step into the mysterious future before us both deliberate and secure; it will teach us the lesson that, as we journey along, *the only things we can take with us when we pass out are the things we have already given away.*

Therefore, in this New Year's greeting, in this our wish to you and yours for a happy and prosperous New Year, we also wish to append the hope that your record for the coming year will contain many things that will cheer you when the days seem dark and blue, and warm your heart in the years to come.

We Scored Again

Under the heading "The Ream Must Now Go" we gave in the November issue of THE INLAND PRINTER our editorial opinion on the passing of the ream as a factor in the merchandising of paper, together with detailed information about the ordering of paper stock under the new conditions. We knew that our discourse was timely and to the point; but we did not learn until afterward how valuable it really was. The November issue of THE INLAND PRINTER had hardly been off the press a week when we received a letter from a prominent paper jobber asking for 250 reprints of the article which he intended to distribute to his customers; then came the *British and Colonial Printer and Stationer,* London, with a part reproduction of the article and its editorial comment, even suggesting that "this news should have the effect of strengthening the determination of any British printing and paper houses which may still be hesitating to go all-out for the newer methods, which offer real advantages of simplicity and economy." And now the *Canadian Printer and Publisher* comes with a full reproduction of the article, to which is appended the following note:

> The preceding editorial appeared in a recent issue of THE INLAND PRINTER. The argument is so sound and so clearly in line with the objective of all desirous of simplifying the merchandising of paper stock, that the editor of *Canadian Printer and Publisher* believes it difficult to improve upon it. He therefore advises every printer and publisher to read it through at least twice — absorb its philosophy and act accordingly.

Our only reason for calling the attention of our readers to these flattering approvals of our efforts is to again impress upon the trade the necessity of a thorough understanding of the new method of merchandising paper stock and what it implies. We stand before something new; not an innovation exactly, but something that must be understood and learned before it can become a success. It is simple, to be sure; but even the simplest formula must be learned and understood to be of any value. The article we have mentioned gives all the necessary information about ordering of paper stock. The new method goes into effect February 1, so it behooves you to be prepared for it.

Another Opportunity for Somebody

The paper manufacturers of the country are constantly issuing suggestions for the betterment of the printed product; in fact, for the betterment of the printing business, if rightly used. *The Westvaco Inspirations for Printers,* issued by the West Virginia Pulp & Paper Company; *The Seven Secrets of Attention Getting,* and other such suggestions issued by the Strathmore Paper Company; and Warren's *Standard Sales Units,* issued by the S. D. Warren Company, are veritable gold mines for the printer looking for progressive ideas. So also are the Dill & Collins and the Hammermill Paper Company's brochures. Nothing better or more valuable has been published for one who is searching for the elusive idea; nothing better can be found anywhere. But all of this matter has a future value far more important than the present one. In other words, it must be kept and preserved to give its full value. But to our knowledge no receptacle for its preservation has been provided; it must be read on the moment or forgotten.

We are not hinting that the paper manufacturers should furnish such receptacles; they have already done more than reasonably could be expected of them. The idea we wish to convey is that here is an undeveloped field for some progressive bookbinder to work up a side line. When the printers know that such files may be obtained they will not be slow to avail themselves of the opportunity. The portfolio recently issued by the Dill & Collins Company may serve as a sample of the kind we mean.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should reach us by the tenth day of the month.

Harris Purchases Seybold and Premier-Potter

PRESIDENT R. V. MITCHELL, of the Harris Automatic Press Company, Cleveland, announces the purchase by his concern of the Seybold Machine Company, Dayton, and the Premier-Potter Printing Press Company, New York city. The new concern will be known as the Harris-Seybold-Potter Company.

A new name comes into the industry, but the old established sales and service policies of each individual concern remain unchanged. The present designs of machines, made by all three companies, will be continued as heretofore.



R. V. MITCHELL — A. F. HARRIS — CHARLES SEYBOLD — C. F. AHLSTROM

The Men Responsible for the New Combine

In three ways, the purchase is interesting to the entire graphic arts: (1) it is one of the largest consolidations ever made in the printing industry, (2) it combines three of the oldest printing machinery manufacturers, and (3) it promises exceptional benefits to the trade as a whole.

The Harris Automatic Press Company, established in 1894, has long been known as a large producer of offset presses, envelope presses, and blankets. For twenty-eight years, A. F. Harris has believed that offset machines would eventually replace stone lithographic presses, and he has devoted his life to the making of a press which would take this age-old method of putting ink on paper and lift it to a high plane of production economy and beautiful results. Harris also manufactures envelope presses operating on the letterpress principle.

The Seybold Machine Company, established in 1892, has maintained a high position among manufacturers of paper cutters, trimmers, and die presses. Through the engineering skill of Charles Seybold and his associates, this organization has developed a complete line for every purpose demanded by the trade. These machines will be manufactured and sold by the same organization as at present. Mr. Seybold is a director in the new organization.

The Premier and Potter Printing Press Company, Incorporated, was organized in 1855; in 1919 it combined with the Whitlock Printing Press Company and the Potter Printing Press Company. Not only does this organization manufacture offset presses but it also provides cutters and creasers and flat-bed presses in a wide range of sizes and styles. The company also makes a press for printing on tin and aluminum. The manufacture of these machines will be continued.

Commenting upon the consolidation, Mr. Mitchell, president of the new concern, says: "For years it has been our ambition to unite into one organization the manufacturers of several types of printing and lithographing equipment so that a selling organization could unbiasedly recommend to each prospect the exact type of machine best suited to his needs, so that a manufacturing organization could enjoy exceptional production advantages, and so that a servicing organization could render a high standard of help to the industry. The industry is advancing so rapidly that I believe the time is ripe for this kind of concern. It also affords added opportunity for research work."

A Printing Feat

A literary and publishing feat believed to be without a parallel in New England history was concluded recently when F. J. Sheldon, eighty years old, turned over to a bookbinder his book, "Nonsense, Common Sense, Incense," containing a history of the town of Enfield, Connecticut, for the last eighty years. Mr. Sheldon prepared his own manuscript and set the type in his own small plant. He printed the book one page at a time on a small hand press, being forced to distribute the type in order to prepare each following page. He started the task last June.

Seventy-three Years a Printer

WHEN a printer's "devil" awkwardly thrust his knee through a form of hand-set type, "pi-ing" seven columns, William H. Bates, who happened to be visiting relatives in Pekin, Illinois, and who was known as a compositor, was called in to assist in resetting the paper. He gave such satisfaction that the proprietor tendered him a permanent job. That was seventy-three years ago, and he has followed the "art preservative" ever since.

Born in a log cabin at New London, Ohio, April 28, 1840, he commenced his career as a typesetter at Lafayette, Indiana, in 1853. He attained the dignity of a "card" in 1858 and then turned toward a larger field, reaching Peoria, Illinois, where he remained, sticking type until the Civil War opened. While in camp near Cape Girardeau, Missouri, he took charge of the newspaper there, which had been abandoned because the publisher was a confederate sympathizer.

Soon after, his command moved to Mexico, Missouri, and, finding the same situation, Bates published the *Star Spangled Banner*. He issued that paper until his regiment was ordered farther south. After gallant service in the army, Bates received his discharge and then decided to take up his typographical trade again, settling in Pekin, Illinois, as a printer and publisher.



William H. Bates at His Case

What's New This Month

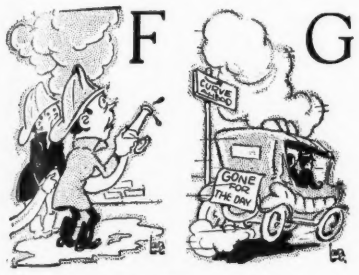
By Robert G. Heir

Under the heading above, brief mention will be made each month of new machinery, inventions, and labor-saving devices of interest to the printing trade. Inventors, manufacturers, and others are invited to send information regarding new products to The Inland Printer Company, 632 Sherman street, Chicago, Ill.

The McLaurin-Jones Company is sending out a booklet showing the possibilities of "Artware Coated Book."

Vandercook & Sons, Chicago, makers of proof presses, announce a new model press having a bed large enough to take a page of type measuring 20 by 24 inches.

A service department offering free suggestions for the use of Sunburst cover paper has been inaugurated by the Hampden Glazed Paper and Card Company, Holyoke,



Two Samples of Lowry Stock Cuts

Massachusetts. The printer furnishes facts concerning proposed booklets and the service department in turn furnishes the design, layout, and dummy. This service has proven of great value to both printer and paper company and it is urged that more printers avail themselves of it.

The F. P. Rosback Company, Benton Harbor, Michigan, announces a new automatic feed wire stitching machine. It has a capacity of from 28,000 to 55,000 pamphlets a day. It jogs the signatures before stitching and will automatically place staples at any given position.

A process for the manufacture of paper from peat has been discovered at Westfield, Wisconsin. The process was found by Charles C. Roth, a former papermaker of Germany. Wallboard and wrapping paper can be made. Experiments are being carried on whereby newsprint will also be made.

Louis E. Delson, Chicago advertising man, has secured patent on a central-fold letterhead that eliminates the separation of the business letter and circular by combining both in one unit. The letter and folder being printed in one operation enables the saving of paper used for letterheads by utilizing the top part of the folder as the letterhead with the reverse side as the letter portion. This includes saving in printing and the use of clips and makes possible the merchandising of general advertising in a highly dignified manner, as the folder is received as a letter. This effects a great saving in direct-mail costs.

An interesting book about printers' rollers has been published by the Ideal Roller and Manufacturing Company, Chicago. It may be had on request.

On this page we are illustrating two new sample stock cuts furnished by the Lowry Cartoon Service, Chicago. Each cut is mortised for use of initial, if desired. Drawings sparkle with action and offer numerous possibilities to the wide-awake printer.

Dowdell & Winship, Valparaiso, Indiana, have placed on the market a labor-saving device that is designed to eliminate trouble due to stock sticking to rule when perforating. It consists of two rubber cushions placed at either side of the perforating rule, and after impression the cushions automatically push stock off the rule.

Lewis Roberts, Incorporated, Newark, New Jersey, has completed a new color chart showing a wide range of its die stamping inks. It shows in a neat arrangement for comparative purposes a line with plenty of color strength and fine, sharp impressions. The dies are stamped on heavy cardboard so that it may be used as a wall chart for ready reference.

Under date of November 16, 1926, a patent was granted to Clyde Dean Ink Company, Chicago, for a solution to be used in manufacturing gloss water color inks. Mr. Dean was one of the first to manufacture water color inks, and over a period of years he has experimented and perfected that type of inks, resulting in the patent for a solution giving what the Dean company calls an "eggshell finish."

"The Seven Secrets of Attention Getting" is the title of a new book of ideas for printers produced by the Strathmore Paper Company. The seven secrets — simplicity, paper, pictures, decoration, typography, color, and printing — are forcefully demonstrated in this beautiful book. There are a number of good ideas that may be adopted. The book may be had by addressing the company at Mittineague, Massachusetts.

A large capacity humidifier has been invented by Charles H. Cochrane, one of the old-timers in the printing trade and supply business in New York city and Chicago. It will be marketed by the Utility Heater Company, New York city. The humidifier carries 130 square feet of wet surface, over which the air is drawn rapidly by exhaust. This washes and purifies the air, and brings the moisture, or relative humidity, to about sixty per cent.

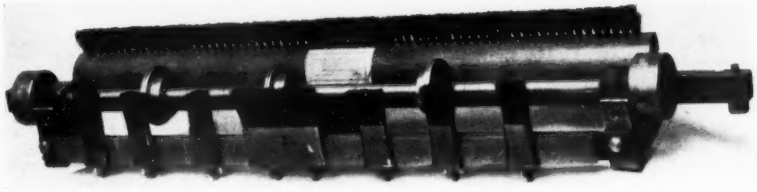
The Ludlow Typograph Company, Chicago, has prepared and published a new series of portfolios showing the possibilities of Ludlow type. These portfolios contain a number of valuable suggestions as to the correct setting of advertisements. They may be had for the asking.

From the Southworth Machine Company, Portland, Maine, comes the announcement of a new jogging machine especially adapted to the needs of lithographers and label houses. Stock may be loaded on an elevator and kept elevated so that it will be properly aired, and from the elevator it passes down to three gaged points for the jogging.

The firm of Schopper, Leipsic, has constructed a blotting paper tester, the essential features of which are the feed trough for the strips of paper to be tested, the burette to deliver the ink drops, and a pair of rollers. The test is made by allowing a drop of ink of definite size to fall from a fixed height upon the blotting surface; the blotting is then entered over a writing strip between the rollers and the motor started. The ink is squeezed, and the length of the ink mark determines the quality of the blotting paper tested.

A perforating attachment for the Kelly press is announced by the Myover Manufacturing Company, Independence, Kansas. It is the invention of E. Guy Myover, pressman with the Tribune Printing Company of Independence. Perforating is accomplished while stock is held by grippers. A series of brushes is used to iron out the stock against the cylinder, thereby eliminating chances of paper crawling or buckling while perforating. The perforating blades are kept in constant motion due to friction created between cylinder and perforating shaft bearers. We are illustrating the device at the bottom of this page.

The SetOtype and the SortOtype are the names given to two new machines now being manufactured by the Typographic Machines Company, Dayton. The SetOtype is a mechanical typesetter, setting at typewriter speed standard multigraph type, either elite or pica style, in a flat chase plate or the circular segment of a multigraph drum. It is operated from a standard typewriter keyboard exactly the same as a typewriter. The SortOtype — a mechanical device for redistributing multigraph type — distributes by setting the multigraph drum in an upright position so that the type feeds by gravity into the loading station, from which it is ejected by mechanical means into the type carrier. Type is distributed at the rate of approximately 150 characters a minute.



The Myover Perforator Attachment for Kelly Press

Thacher Nelson Gives Talk

The third of a series of talks on printing was given to the young printers at Wentworth Institute, Boston, recently by Thacher Nelson, typographer and designer, under the auspices of the typothetae. Mr. Nelson's talk on layout and design in advertising printing was very interesting to the young men, and the able manner in which he presented his subject to the students through blackboard illustrations and exhibits was very instructive.

Burton's Son and Rayfield-Dahly Consolidated

A. G. Burton's Son, Incorporated, makers of bookbinders' machinery, and the Rayfield-Dahly Company, manufacturing a similar line, have consolidated into one company under the title of Nygren-Dahly Company. H. C. Nygren is president, John Dahly, treasurer, and H. W. Dahly, secretary. Offices will be located at 218 North Jefferson street, Chicago. The company will manufacture a complete line of bookbinders' machinery.

How to Preserve Composition Rollers

Some time in October, 1926, a roller manufacting company of Chicago, announced that it would give a prize of $50 to the person who, in a letter, could best tell how to prolong the life of composition rollers. Quite a number of replies were received, each containing several good suggestions. Joe Breen, a member of the Chicago Club of Printing House Craftsmen, was awarded the prize because his letter contained a thorough understanding of composition rollers. Mr. Breen's letter follows:

Gentlemen: I herewith submit my opinion on how to prolong the life of composition rollers.

(1) The first step is to set them nice, light, and even.

(2) On long runs the press should be thoroughly washed every noon, and rollers reset. The edges of the vibrators should be clean to prevent the hard ink from accumulating. This accumulation causes cracking on the edges and, naturally, little cracks become bigger and bigger until the entire roller is cracked. Cracking of the roller almost always starts on the edges. The reason for this is that when one leaves the press standing for a half hour or longer with a quick-drying ink, the ink sets on the rollers and festers, and as soon as the press is again started the rollers pull and this leads to the cracking. Oil, to the amount of a few drops, should be put upon the edges of the rollers about six times a day, and, of course, the rollers must be watched.

(3) The real trouble is caused by the form being too high. I remember when I had a red and a blue form on the press, and a man near me had one of the same colors. He was changing rollers twice a day, until the foreman questioned him about it. He saw that I had no trouble and, as the other pressman and myself had the same make rollers, we compared conditions. The foreman thought the trouble was with the ink, but as I was using the same kind of ink, he could not understand it. Then I asked the man what he had under the plates, as they were type high when they came to the press. He answered that he had put an underlay and a smut under them. That made it ten to twelve thousandths above, and that was the real cause of the difficulty. One should never have his plates over three or four thousandths above type high, as the form then cuts the roller.

Before one can really understand how to save rollers, he must have a long, practical experience. I have run a form on a two-color press on a 350,000 run in the summer time with one set of rollers. I had marked the rollers with a peculiar sign and knew it was the same set.

If one follows the above method, he will never find trouble with rollers and eventually will prolong their life.

The Frankfort Lincoln Portrait

Through the kindness of David Stempel, member of the International Typographic Council and director of Schriftgiesserei D. Stempel, Frankfort, Germany, the department of linotype typography of the Mergenthaler Linotype Company has received a reproduction of the portrait of Abraham Lincoln which Mrs. Lincoln gave to Frankfort friends during a sojourn in that city. The original is a relief portrait in white plaster, a little more than life size, and is now in the possession of Madam Schmidt-Polex, a descendant of the family to which it was given. Unfortunately no record can be found to indicate who was the artist; Mrs. Lincoln's short note which accompanied her gift contains no details. It is known only that she considered it a good portrait. Its technical merit is high. The modeling is resolute, finely simple, and successful in rendering character as well as features.

U. P. M. in New Quarters

The United Printing Machinery Company, makers of bronzing and other machinery, now has its headquarters at 470 Atlantic avenue, Boston.

Interesting Publishing History

The Christian Advocate of September 7, 1926, was published in two sections, of which the second section was a centennial number of 168 pages, giving an interesting review of the main happenings of the paper since it was started a hundred years ago. While these happenings are of great interest to Methodists as such, and have both cultural and historical value for the student of American religious development, there is contained in this story much of particular interest for printers, because it contains descriptions of the many struggles the Methodist Book Concern had to meet before it reached its present eminence in the publishing world. This part of the story is profusely illustrated with halftone cuts of men, buildings, and machines. Thus Stephen J. Herben gives the following interesting story of the first press used for the printing of *The Christian Advocate:*

When Nathan Bangs decided to establish a weekly paper in 1826, The Methodist Book Concern purchased for it what was known as "The Peter Smith Invention." Smith was a member of the young firm of R. Hoe & Co., then just beginning to be known as makers of printing machinery in New York city, now famous the world over. In 1822 he devised "a machine which was in many respects superior to any up to that time." It was an improvement upon the Stanhope press first installed in the book concern printery in Crosby street. It had a frame of cast iron, and in place of the screw with levers a simple and effective toggle joint, and cost about $200. The paper was easily accommodated on the bed of the Smith press, the size of its type page being 13½ by 20 inches; and there were four pages of five broad columns each. The process was slow and laborious, and it must have been quite a task to get the first edition (5,000 copies) off the press at the rate of 200 sheets an hour printed on one side and "backed."

Contrast this with the present magnificent equipment of the different branches of the Methodist Book Concern, and it will readily be seen what progress the industry as a whole has made.



New Homes for Two Southern Branches of Sam'l Bingham's Son Manufacturing Company

The growth of the printing industry in the South and Southwest is reflected in the new factories provided for two of its southern branches by Sam'l Bingham's Son Manufacturing Company, manufacturers of printers' rollers. At Dallas (illustrated at left) a new building has been constructed, giving that branch largely increased space and added convenience for the manufacture of rollers, while at Atlanta (illustrated at right) the company now owns and occupies the entire remodeled building, of which it formerly occupied only the first floor.

Italian Duty on Newsprint Increased

The Italian duty on newsprint paper has, by a ministerial decree published in the *Gazetta Ufficiale* on October 18, been increased from five gold lire to eight gold lire a 100 kilos (gross). On April 1, 1926, the duty on newsprint paper was increased from two to five gold lire a 100 kilos.

John R. Rogers Honored

John R. Rogers, consulting engineer with the Mergenthaler Linotype Company, observed his seventieth birthday anniversary December 11, 1926. One of the ceremonies honoring him was the presentation by his associates of a gold watch fob bearing on its face the likeness of a linotype, and engraved on its reverse side: "To John R. Rogers on his seventieth anniversary, December 11, 1926."

Use of Glue in Coated Paper

There is a great deal of interest among manufacturers of coated papers in alternative adhesives for use in their industry, according to advices from the Bureau of Standards. Therefore, the bureau, in coöperation with the National Association of Glue Manufacturers, has investigated this matter. The chief reasons advanced for not using glue have been price considerations, lack of waterproofness, and reputed variations in quality. Furthermore, there has been some question of the printing qualities of glue-bound paper.

These factors have been studied in laboratory tests and by semicommercial runs in the experimental paper mill of the bureau. Commercial scale runs were made at a paper-coating plant. Printing tests of the papers coated were made frequently. A demonstration of the results was given to representatives of the glue and coated paper industries. The results indicate that the proportion of glue required in coating mixtures varies with the grade of glue. When the better grade glues are used, the proportion needed may be less than that of casein, the material now in general use.

Little change in present coating equipment and operating technic is required by the use of glue, since the various grades available offer a choice within which local conditions may be met. Uniformity in glue for coating purposes may be attained by drawing specifications to meet local and product requirements.

Intertype Setzmaschinen Organized

Neal Dow Becker, president of the Intertype Corporation, has returned to this country after an absence of two months,



Neal Dow Becker

during which time he visited London, Amsterdam, Berlin, Berne, Paris, and other foreign industrial centers in the interest of the intertype in those countries.

An announcement of special interest to American industry is that the Intertype Corporation has organized a subsidiary company in Berlin for the extension of its business in Germany and the contiguous territory.

This latest foreign subsidiary is organized under the name of Intertype Setzmaschinen. It contains among its official personnel the names of several prominent business men of Berlin. The company will be supplied with a large stock of machines, matrices, and supplies from the intertype factories at Brooklyn.



THE world's largest newspaper family is claimed by Henry M. Butler, publisher of the *Sun*, Hartshorne, Oklahoma. He has four sons and five daughters and all have been employed on the paper, while there are twelve grandchildren who are also being educated in the art preservative. Some of the daughters, after being married, gave up the newspaper field, and some of the sons have newspapers of their own. But there has always been enough of the Butlers around to get out the paper and no outside help has been needed.— E. E. PIERSON.

Plans for Elaborate N. E. A. Program

Elaborate plans are being perfected for the entertainment of editors from all parts of the country who will gather in Omaha June 12 for the 1927 convention of the National Editorial Association. This will be the forty-third annual meeting, and throughout the history of the organization nothing so extensive as the present convention program was ever undertaken. This is to be a convention in which all Nebraskans will have a part in showing the hospitality of the state and in providing entertainment for the visiting editors.

The tour of the state, following the business sessions in Omaha, will include stops at about twenty leading towns in Nebraska and then a short distance outside the state to view the beauty of the Black Hills country. Stops at the different points will not be less than four hours and from that to an entire day. An entire day and evening will be spent at Lincoln, the state capital.

In the matter of sightseeing and entertainment, Omaha and Nebraska and the Black Hills have planned to outdo every other city or locality that has entertained the National Editorial Association.

President Nelson's Memory Honored

At a meeting of the board of directors of the American Type Founders Company held November 12, 1926, the following motion, honoring the late President Robert W. Nelson, was adopted:

The directors of the American Type Founders Company record with deep sorrow and regret the great loss which has been sustained by the company in the death of Robert Wickham Nelson. For more than thirty years he has been the moving spirt and power in the growth, progress, and development of the American Type Founders Company, and since 1901 its president and general manager.

Unconsciously and modestly, he has raised a monument to himself greater than that which any tribute of ours can raise. With conservative judgment, yet with a strong, courageous hand, he has guided the progress of the company through many difficulties and problems with unfailing wisdom and courage, availing of every opportunity for the enlargement of its usefulness and the extension of its activities until today — at the height of its prosperity — it occupies a preëminent position among similar agencies in the world.

Throughout his life, Mr. Nelson was identified, directly or indirectly, with all branches of the art of printing, from the reclamation of ancient precedents, through the various forms of technical and industrial production, and throughout its field of distribution, following all natural development up to the time that the type, as the agency of civilization, touched the paper. His work will endure.

In a nearer and more personal sense, Mr. Nelson stands in the memory of his associates, preëminently for justice, fair dealing, good faith, equal solicitude for and protection of the rights of the ablest and of the most obscure, until he was recognized by many of the men with whom he had dealings as their best friend.

Your directors recognize that the legacy which he has left us is not only a blessing and a privilege but a duty of carrying on the spirit of his work and maintaining and developing with justice and ability that which he had created. The public has signified by expressions of appreciation and grief the high honor in which they hold the memory of his life.

Although the strain and stress of his unremitting labor had become apparent, happily his vigor endured to the end. He was at his desk during the last day of his life, and then from the daily routine of business to association with his family at his home. From there, without suffering, and with hardly an hour of warning, at nightfall he passed from worldly activities into the deep and lasting peace.

The directors tender to his immediate family the fullest and most reverent sympathy in their nearer and more intimate sorrow.

Frees Press of Libel Risk

The right of the press to publish, without risk of libel, the contents of officially filed complaints instituting lawsuits as soon as filed, was upheld in a recent decision of the appellate division of the Supreme Court of New York.

In accordance with this decision, the court reversed a judgment of $6,124, rendered against the New York *Evening Post,* and dismissed a complaint of Mrs. Anne McCoy Campbell, Christian Science practitioner. The *Post* and other newspapers, in 1922, printed a report of the contents of papers in an action filed by Mrs. Elizabeth Nichols against Mrs. Campbell and another person, seeking to recover $16,000 damages suffered as the result of alleged fraud. Later, Mrs. Nichols discontinued the suit and retracted the charges.

Press Machinery Firms Merge

The Thomas W. Hall Company, New York city, dealers in printing and lithographing machinery, has purchased the good will and sales records of the used machinery department of the Baker Sales Company. Herbert L. Baker, founder of the Baker Sales Company, died last March. Malcolmn Baker and Donald Baker, sons of the late founder, engineered the consolidation with the assistance of H. J. Burr, an executive of the Baker company.

The Hall company has been in existence for nine years. Mr. Hall is generally known for his expert knowledge of rotary and lithographing presses. Recently he has expanded his activities along other lines, particularly in the publishing and newspaper field.

Jury for Harvard Awards Announced

The jury to decide the 1926 winners of Harvard advertising awards, the series of annual prizes founded in 1923 by Edward Bok, is as follows: John Benson, Benson & Gamble, Chicago; S. E. Conybeare, president of the Association of National Advertisers; F. C. Kendall, editor of *Advertising and Selling Fortnightly,* New York city; W. D. Moriarty, University of Southern California, Los Angeles; A. C. Pearson, United Publishers Corporation, New York city; Harford Powell, Jr., editor of the *Youth's Companion,* Boston; Louis Wiley, New York *Times,* and Professors Melvin T. Copeland and Neil H. Borden, Harvard Business School. A special jury, to make the award for the advertisement most effective in the use of typography, was also appointed, to consist of Joseph M. Bowles, William Edwin Rudge Company, New York city; Everett R. Currier, Currier & Harford, Limited, New York city, and D. B. Updike, Merrymount Press, Boston.

Personal and Other Mention

The Daily Republican, Burlington, Kansas, gave its correspondents and employees a dinner, December 2, after which the guests, numbering 200 or more, inspected the new press equipment.

GUSTAV WUERST has joined the Ben Franklin Paper Company, and was appointed vice-president December 1, 1926. He was formerly manager of the Whitaker Paper Company branch at Cleveland.

JOHN CLAYTON has resigned as advertising manager of the District of Columbia Paper Manufacturing Company, Washington. On December 15, 1926, he sailed from Vancouver for Sydney, Australia, to become associated with his brother in Printers Limited, as head of the department of advertising and printed salesmanship.

ILLUSTRATIONS of two recent machines appear at the bottom of this page. The one on the left is that of the Derby letter writer, a machine that will write and address 3,000 letters an hour. The one on the right is that of the new Cleveland 38 by 50 inch folder, manufactured by the Cleveland Folding Machine Company.

Newspaper Printed on Rag Paper

The New York *Times* on January 1 began to print a limited number of copies of its regular editions on a pure rag paper. These copies are used exclusively for the regular bound files supplied to libraries and other archives. It is the first time that the *Times* has been printed on rag paper since the Civil War. It also represents, it is believed, the first instance in which any newspaper has printed an edition on all-rag paper since the inferior but more economical wood fiber newsprint took its place universally, beginning in the seventies and eighties. The return to the new time-proof rag fiber for the special library edition has been prompted by a desire to preserve the newspaper record of our daily life in permanent form before it is too late. The all-rag newsprint to be used by the *Times* in the special library edition was developed in coöperation with the Paper Manufacturers' Educational Association.

Chicago Printers in Annual Meeting

The second annual meeting of the Master Printers Federation of Chicago was the biggest meeting in the Federation's history — biggest in attendance, biggest in recorded accomplishments, and biggest in hopes. The retiring officers reported great advances in services, resources, and membership, with a schedule of services for the coming year surpassing anything hoped for a year or so ago. Thomas Quin, who so successfully had guided the Federation since its organization, was honored with the election as *Presidentus Emeritus* for life. Theodore Regensteiner was elected president for the coming year, Walter B. Patterson, vice-president; Harry Hillman was reëlected secretary-treasurer.

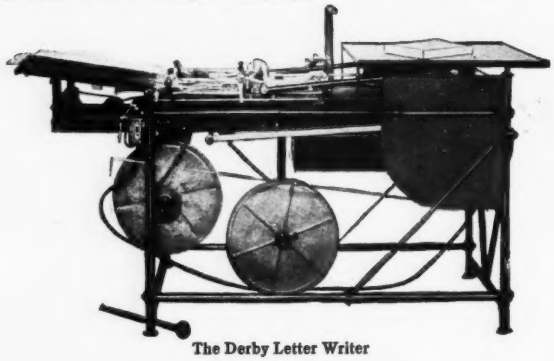
In Memoriam

M. D. MCALPINE, general manager of Bradner Smith & Co., Chicago paper dealers, died November 30, 1926, following a surgical operation. He was born in Montville, Connecticut, in 1870, had been connected with Bradner Smith & Co. for the past thirty-seven years.

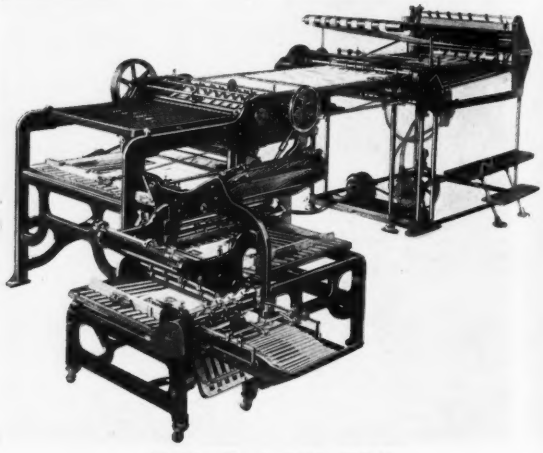
GEORGE L. STEVENS, vice-president and general manager of Clark & Courts, printers, Galveston, died suddenly as the result of a heart attack at his home Saturday, December 11, 1926, aged fifty-six years. He was widely known to the printing trade throughout America and was active for many years in the United Typothetae of America, of which association he was vice-president in 1920-21 and executive committeeman in 1918-19 and 1921-22. Mr. Stevens was one of Galveston's foremost business men and active in its civic affairs.

COL. WILLIAM C. VAUGHN, Chicago's oldest printer and a veteran of the confederate army, died November 29, 1926, at the home of his granddaughter, Mrs. Cordelia Gray. He was ninety-one years old.

Colonel Vaughn received his title by appointment of the United Confederate Veterans. He was commander of Camp No. 8 of those veterans, three of whom survive him. He was a member of the Chicago Typographical Union No. 16; his printer's card dates back to 1855, when he was made a member at Louisville. He was also a member of the Old-Time Printers Association.



The Derby Letter Writer



The New Cleveland 38 by 50 Folder

THE INLAND PRINTER

HARRY HILLMAN, *Editor-in-Chief* MARTIN HEIR, *Associate Editor*

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
632 SHERMAN STREET, CHICAGO

VOL. 78 JANUARY, 1927 No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum $1.00. Under all other headings, price 75 cents per line; minimum $1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS AND SYSTEMS

ERRORS ARE EXPENSIVE — So is time. The Printer's Paper Cost Finder saves time and eliminates errors. A thumb-indexed book that tells you in a few seconds the cost of any quantity of paper, any weight, any price per pound. "As one who has done a lot of estimating and realizes the many snares and pitfalls in figuring stock, I heartily endorse this ready reckoner." (Buffalo, N. Y.) "I don't even have to take time to verify my figures. I have eliminated most of my time and all of my errors." (Kansas City, Mo.) "The best I ever saw. You can't go wrong." (Springfield, Ill.) "Cuts in half the time necessary to figure stock, in addition to insuring accuracy." (Independence, Kan.) "Will save its cost in preventing errors in a short time." (Omaha, Neb.) Descriptive booklet free. FITCH BROTHERS, Central City, Neb.

MIXING PROPORTIONS for 500 beautiful colors (inks, paints). Example: Sepia Brown is 20 parts orange to 1 of black. Also color chart showing actual colors. Postpaid, $1.85. FINE ARTS PUBLISHING CO., 2031-2035 College avenue, Indianapolis, Ind. Box 1482a.

BOOKS AND SYSTEMS for printers and publishers. Complete illustrated catalogue free. PORTE PUBLISHING COMPANY, Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

OFFICIAL NOTICE — In compliance with Section 22(b), Constitution, Laws and By-Laws of the Sovereign Camp of the Woodmen of the World, proposals to print and deliver at its office in Omaha Nebraska, blanks, blank books, stationery, advertising leaflets, constitutions, laws and by-laws, receipts, blank applications, etc., as needed during the period from January 1, 1927, to December 31, 1927, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. bldg., Omaha, Neb., and will be submitted at the meeting in February, 1927, of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp of the Woodmen of the World, Omaha, Neb.

MANAGER — Established business located at New Orleans, printing high-class magazines and trade journals, now operated by an Estate, desires manager capable of assuming full charge of business, estimating costs and advancing business. Satisfactory party will be offered attractive proposition to acquire interest, either through investment or percentage of profits, or both. J 584.

ONE-MAN SHOP, completely equipped: 10 by 15 C. & P.; 7 by 11 Pearl; Caslon O. S. No. 471, nearly new. Finest location main street, county-seat town 15,000; industrial, mining section; doing over $6,000 without soliciting; can be doubled; low overhead; sacrifice, $875. C. E. PARKER, Moundsville, W. Va.

MANAGER — I want an experienced trade composition man to manage and further develop an established and successful business; plant modern and in fine condition; organization efficient and complete; a young man of character and ability may acquire controlling interest on his own terms. J 587.

WANTED — Location for up-to-date trade plant; equipment consists of Monotype and Intertype machines; modern and complete in every detail; will move or sell equipment; desire contract with printing establishment having sufficient capacity to use the output of this plant. J 572.

FOR CONSOLIDATION OR SALE — Loose leaf and manifold; well established business, incorporated; own real estate and buildings; large space for enlargement of factory; modern equipment; ideal proposition for distant firm doing business in central states. J 509.

PROSPEROUS TRADE PLANT in fastest growing city on Pacific Coast may be purchased for $12,500; owner getting old and wishes to retire from active business. J 580.

FOR SALE

FOR SALE — To men with large means, one of the most prosperous money-making printing plants in America located in one of the best oil producing states in the West, established 35 years. This plant has behind it a wide line of customers who depend upon it for their needs as faithfully as they depend on their homes for rest and comfort; they have been educated through long years of business dealing with the concern to rely on it for most of their printing and stationery. The concern covers 35 states in its special lines; it has but little competition; it is widely advertised and well and favorably known; it is probably the largest plant in its own state and in four adjoining states; its product has always been of the highest class and best quality, and it has held its old patrons by this policy of producing the best and has added many new ones each year; it owns its own buildings and warehouse, and has addi-

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON. Attached in a jiffy. The universally popular Gauge Pin.

Megill's Gauge Pins
for Job Presses

Accurately made and always uniform. We make a large variety to meet all needs. Insist on Megill's products. If not at your dealer's, order from us. *Illustrated circular on request.*

EDWARD L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP. For any job but specially for heavy stock or long runs.

tional ground for new buildings to permit expansion; it has fine printing and building equipment and low operating expense, being located in a city of 20,000 population where operating expenses of all kinds are cheap. For one or more men, with $100,000 cash, good credit, good experience and industrious habits, this concern can be handled and made to pay for itself in five years. The business is one of the most — if not the most — prosperous in four surrounding states. Unless you have the required capital, don't answer this ad. because your inquiry will be given no attention unless you present references to show that you are able to finance the proposition. It would be better if three or four experienced men joined together to handle this deal. The plant is in full operation now and has twelve salesmen and a heavy mail order business. J 557.

WE ARE SELLING for one of our customers in Illinois the following machines. We recommend them for purchase; 26 by 34 Pony Miehle printing press; two 33 by 46 bed Miehle printing presses; 22 by 30 Harris offset press; Fuchs & Lang power transfer press, 32 by 48 bed; 45-inch Seybold 20th Century cutter; 5 Monotype keyboards; 4 Monotype composition casters; 17 Monotype sort cabinets; 10 by 15 presses with Miller feeders; 1 A. G. Burton justifier; 2 Hickok ruling machines; Style B Cleveland folder; stitcher; bundling machine; one 32 by 44 Brown Togo folder; 1 Dahly hand embossing press; 2 hand Kelton stamping presses; one 13-inch style D copper plate press; Wood-Nathan rotary melting pot; composing room equipment, stands, cases and monotype. Write for lists or further information to WANNER MACHINERY COMPANY, 716 S. Dearborn street, Chicago.

READY FOR IMMEDIATE delivery from Boston, Mass., a brand new straight 18 by 48 inch two-color rotary press with sheet cutter and layboy to stack the sheets attached, as well as roll-to-roll; a very advantageous size press for all small forms that are printed from the roll and cut into sheets or put back into a roll. This press may be purchased at a low figure for quick sale; fully guaranteed in every respect. Full details upon application. THE MULTISIZE ROTARY PRESS CO., LTD., 19-23 Charlotte street, Toronto 2, Ontario.

FOR SALE — One No. 43 Optimus press, bed 28 by 41; one No. 35 Optimus press, bed 27 by 36; two 10 by 15 Chandler & Price presses with Miller feeders, all in perfect running order; must be moved to make changes in equipment; will sell at a bargain, terms if desired. DEMAY PRINTING CO., Jackson, Mich.

FOR SALE — Hickok ruling machine No. 8290, 48 inches between rails, 42-inch cloth, equipped with automatic striker, three beams and gear speed reducing mechanism; machine in perfect condition with exception of upper cloth. Printing Department, PARKE, DAVIS & CO., Detroit, Mich.

TWO CHANDLER PRICE roll feeders; print, punch, perforate, slit, rewind; Sheridan round cornerer; 30-inch rotary card cutter; want slitter, envelope, ticket, tag machinery. STANDARD TAG CO., 76 Beekman street, New York city.

HICKOK RULING MACHINE for sale; two beams and underlift; can be had with or without Hickok feeder; first-class condition; can be seen in operation. BURKHARDT CO., Inc., 545 Larned street, West, Detroit, Mich.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 West Jackson street, Chicago.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two-color; rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, New York.

BOOKBINDERS' MACHINERY — New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 130-134 N. Campbell avenue, Chicago, Ill.

FOR SALE — Pile feeder, push finger type, 36x48 inches, manufactured by Dexter Folder Company. EASTMAN KODAK CO., Kodak Park Works, Rochester, N. Y.

FOR SALE — Dexter push finger feeder, size 30 by 42, in good working condition. CHICAGO PRINTED STRING CO., Chicago.

TWENTY-FIVE BRAND NEW and 15 slightly used Model 37 Harris rotary numbering heads, at a bargain. J 589.

FOR SALE — 44-inch Seybold "Twentieth Century" paper cutter. J 413.

HELP WANTED

Composing Room

PRINTER — We have a job for an experienced printer — one capable of operating a press, with a chance of later becoming foreman; best of working conditions in modern plant; an interview will be arranged for if considered advisable. McCOURT LABEL CABINET COMPANY, Bradford, Pa.

Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare time study; steady work, $55 a week. The Thaler System of linotype operating, together with a complete all-metal Thaler Keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 21 Legal bldg., Washington, D. C.

Pressroom

PRESSMAN WANTED — Experienced in four-color process work. Send samples and full details in first letter. All replies confidential. THE WILLIAM BYRD PRESS, Inc., Richmond, Va.

Salesmen

SALESMEN, full or part time, for Turtle Hold brand gummed labels, either in rolls, pads or die cut; advertising stickers, spotlight, windshield and window stickers; printed sealing tape; used in every store, office and factory; quality right, prices right; liberal commissions and exclusive territory to steady, reliable workers. F. & L. LABEL CO., Inc., 4204-4206 W. Lake street, Chicago, Ill.

PRINTING SALESMAN with clientele wanted for modern, medium-sized printing plant specializing in color work as well as publication and job work; good opportunity for live man to grow with the firm. J 588.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Largest linotype school in the country; established 20 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks $100. EMPIRE SCHOOL, 206 East 19th street, New York; telephone: Gramercy 5733.

SITUATIONS WANTED

All-Around Man

PRACTICAL PRINTER experienced as superintendent, estimator, O. K. man and in systematic production, good record, broad experience, seeks permanent connection in any size plant or city anywhere, but with a preference for medium-sized town or city in New York state or South; any capacity in keeping with qualifications and experience; salary consistent with the job. Address P. O. BOX 66, Milford, N. Y.

Bindery

SITUATION WANTED — Foreman: bookbinder with years of experience as all-around man; capable of handling machinery. J 585.

Composing Room

SITUATION WANTED — Superintendent of plant or foreman of composing room; by a strictly high-grade compositor capable of turning out the better grade of printing — such as catalogues, pamphlets, folders, broadsides, loose leaf devices, booklets, college annuals, and general run of job printing; a real hustler and a money-maker, no novice; married, strictly temperate, non-union; prefer South, but go anywhere. J 552.

Managers and Superintendents

SUPERINTENDENT — 20 years' practical experience in production of all grades of book, catalogue, commercial and color printing; estimating, typography, presswork, binding, stock and office details; thoroughly proficient in the modern methods of production and plant management; would consider investment in live concern. Describe plant and state salary. J 519.

PRINTING EXECUTIVE — Practical man of wide experience and proven ability, former owner of a modern plant, controls trade, capable estimator and salesman, desires connection as managing superintendent of large plant. Please answer with full particulars. A. SHAPIRO, 21 Canada avenue, Sheepshead Bay, Brooklyn, N. Y.

Pressroom

SITUATION WANTED — Pressroom superintendent; in modern plant, standard quality and production; high-grade presswork, color artist and trouble eliminator. (No amateur plants considered.) J 586.

WANTED TO PURCHASE

WANTED to buy cheap for cash one old Ramage hand printing press, bed about 10 by 15 inches. W. A. PORTER, Atlantic avenue and Logan street, Brooklyn, N. Y.

WANTED — Harris S-1 two-color press. In reply state serial number and condition. J 568.

BUSINESS DIRECTORY

Art Work and Engraving Cuts

Complete art and engraving cut service. Quality at lowest prices. Write for free samples. BALDA ART SERVICE, Oshkosh, Wis.

Automatic Card Presses

GLOBE TYPE FOUNDRY, 956 Harrison, Chicago, Ill. Buffum automatic card presses; hand lever presses; process heaters, inks and powders for "Raised Printing."

THE JOHNSON PERFECTION GAS BURNER

STOPS STATIC · ELIMINATES OFFSETTING

Twenty years of practical development are behind the leadership of this burner. The tried and proven principles that produce profits with satisfaction and certainty.

THE JOHNSON PERFECTION BURNER CO., Crown Building, CLEVELAND, OHIO

Blotters—Advertising

JOSEPH HOOVER & SONS CO., Market and 49th street, Philadelphia. Advertising pictorial blotters in three sizes. Hundreds of designs.

Bookbinding Machinery

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 47 Murray street, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia. Wire stitchers, perforators, punching machines, round corner cutters, tab cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses, hand stabbers.

JOHN J. PLEGER, 53 W. Jackson blvd., Chicago. Stripping machines, reinforcing and tipping machines, round corner turning in machines, roll slitting machines, strip end trimmers, hinged paper covering machines.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Largest and best assorted stock in New York city.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. First-class brass dies for leaf stamping and embossing.

Brass Rule

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Calendar pads in all styles and sizes. Send for catalogue.

Chase Manufacturers

BARNHART BROS. & SPINDLER — See Typefounders.

Composing Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

BARNHART BROS. & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Ill.; Eastern office, 38 Park row, New York. Send for catalogue.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 5¾x9½ inches; 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price $1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Gas Heaters and Ink Dryers

THERE IS ONLY ONE Gas Heater for printing presses that has safety shields; it costs no more than the paper "burners," and is safe; 10 models. Write UTILITY HEATER CO., 239 Centre street, New York.

Ink Solvent

NU-TYPE SOLVENT is the most efficient preparation for removing hardened ink from type, cuts, fountains, rollers, etc. Sample sent upon request. MAY CHEMICAL WORKS, 845 Larabee street, Chicago, Ill.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Matrix Boards

MATRIX BOARDS (dry flongs), POROSIN brand. ROSENTHAL & CO., Röthenbach a. d. Pegn. Bavaria. Agents wanted.

Numbering Machines

HAND, Typographic and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Perforators

LATHAM MACHINERY CO., 1143 Fulton street, Chicago. BRANCHES: 47 Murray street, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Ill.; Eastern office, 38 Park row, New York. Send for catalogue.

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Plateless Process Embossing

OUR ELECTRO-CHEMICAL process enables any printer to produce beautiful embossed prints without dies or plates; it is profitable, inexpensive and easy to operate. Write for catalogue of supplies. THE A. STOKES CO., Hudson, Ohio.

PLATELESS engraving and embossing equipment. Send for circular. HUGO LACHENBRUCH, 18 Cliff street, New York.

Printers' Equipment

WANNER MACHINERY CO., 716 S. Dearborn street, Chicago. New, rebuilt and used equipment, materials and outfits.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; corner of Patterson and Orange streets, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio; 223 W. Ransom street, Kalamazoo, Mich.; 4391-93 Apple street, Detroit, Mich.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Presses

DUPLEX PRINTING PRESS CO., Stereotype rotaries, stereo and mat machinery, flat bed web presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER — See Typefounders.

Punching Machines

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 47 Murray street, New York city; 531 Atlantic avenue, Boston; Bourse bldg, Philadelphia.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

EVERYTHING FOR THE PRINTING PLANT

Special Machinery for Ruling, Creasing, Scoring, Embossing, Bookbinding, Box Making, Stamping, Perforating, Punching, Making Labels, Seals, Eyelets, Bevels, Deckle-Edges, Thread and Cord Loops and Knots, End Sheet Pasting, Tipping, Folding, Paper Drilling, Gluing. NEW-WAY Melting Furnaces. AUTOMATIC GAS LIGHTERS for Slug Casting Machines, Attachments for Miehle, Kelly and Cylinder Presses.

All Kinds Used Machinery — Guaranteed — Real Bargains

HOWARD D. SALINS GOLDING PRINTING MACHINERY **608 South Dearborn Street, Chicago, Illinois**

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Ruling Machines

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Saw Trimmers

BARNHART BROS. & SPINDLER — See Typefounders.

Seals

BLANK SEALS for all sealing purposes. Capacity, million a day. Also printed and embossed. THE TABLET & TICKET CO., 1015 W. Adams street, Chicago. Telephone: Haymarket 3883.

Slitting, Perforating and Scoring Attachments

HOFF combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Composing Room Equipment

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROS. & SPINDLER — See Typefounders.

Stripping Machines

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill.

Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

Type Casters

THOMSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material — the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 200 William st., corner Frankfort; Uptown House Printing Crafts bldg., 8th ave. and 34th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 109 S. Hanover st.; Richmond, 11 Governor st.; Atlanta, 118 Central ave.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Des Moines, 313 Court ave.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West, 310 First ave.; Milwaukee, 125 Second st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-52 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brakes and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

Wire Stitchers

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 47 Murray street, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

BREHMER BROTHERS, Leipzig-Plagwitz, Germany. Thread sewers, wire stitchers, folders, end sheet pasters, thread stitchers.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.— Boston wire stitchers.

Wood Goods

BARNHART BROS. & SPINDLER — See Typefounders.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Type

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.



TEN MINUTE BULLGRIP PAD GLUE
Always flexible, ready for use, cold, no heat, never sticky, moisture proof, allows removal of sheets with clean edges, reinforcing unnecessary, non-inflammable, spreading capacity double that of hot glue. You have tried many, why not try the best? **Price per quart, $1.75. Per gal., $4.00. 24 gal. lots, per gal., $3.25.** F. O. B. Chicago. We stand back of our products.
JOHN J. HARRIS & CO., 4122 W. Lake St., Chicago

SAVING ON BRASS RULE
While it lasts we are selling used two-point brass rule at twenty-five cents per pound in fifty-pound lots or larger. This rule is in first class condition.
The Faithorn Company, 500 Sherman St., Chicago



FINE ENGRAVED
Christmas Greeting Cards
Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Print the name on the cards without changing your gauge. New idea entirely.
KING CARD COMPANY
Manufacturers of Engraved Greeting Cards
Write for Samples.
S. E. Cor. Broad & Spring Garden Sts., Philadelphia, Pa.

World's Best Intertype-Linotype School
is conducted by the world's fastest and most noted operator. Six weeks, $60; correspondence course with keyboard, $28; Sinclair's mechanical book, $10.
WRITE FOR LITERATURE
MILO BENNETT'S SCHOOL • • • TOLEDO, OHIO

EMBOSSING IS EASY IF YOU USE
Stewart's Embossing Board
Simple, Economical, Durable. Sheets, 5¾ x 9½ inches
$1.25 a Dozen, Postpaid
THE INLAND PRINTER, 632 Sherman Street, Chicago

Used Equipment for Sale
Six Thompson Typecasters
Also Used Ludlows, Elrods, Linotypes, an Intertype and a Monotype Type-&-Rule Caster—Matrices, Molds, Electric Motors, etc.
For Cash or on Terms
NEWMAN COMPANY, New York, N.Y.
P. O. Box 1105, City Hall Station



Leatherfold—

A Combination of Qualities Seldom Found

An exceptionally smooth printing surface and a tough structure, to stand folding, are hard to combine.

One quality usually takes away from the other.

Leatherfold is the successful result of an effort to develop a sheet equally as good when judged from either standpoint. Note the illustration of the broadside above. This sheet had been handled and folded and refolded, yet there are no signs of breakage where the folds cross. This is due partly to the fact that the grain in Leatherfold is not pronounced as in some sheets.

In the above illustrations there are shown two tint blocks of a considerable size. Had they been printed on the finest non-folding enamel the color could not have been more even—this can be seen even in the reproduction.

For wear and for good printing qualities Leatherfold can not be surpassed. It is worth a trial.

THE DOOR TO GOOD SERVICE

BRADNER SMITH & COMPANY

333 South Desplaines Street

CHICAGO

Taste and Economy In BUCKEYE Papers



The Founder
WILLIAM BECKETT
1821 – 1895

GOOD TASTE is only a sense of the fitness of things. Its appeal is universal. Without good taste it is impossible to write or to print a really successful advertisement.

Economy originally meant the management of a household, but it now commonly signifies the application of prudence and good judgment to all the transactions of life. To the printer and advertising man the purchase of paper is an important and frequent transaction.

Buckeye Cover and Buckeye Antique Text are two papers adapted to every form of Direct Advertising that in our opinion truly unite good taste and economy. Though of moderate cost they are so well made of such sound materials that they emphasize the beauty of good printing and outlast all human needs. The combination of Buckeye Cover and Buckeye Text is highly appropriate for a fine booklet.

Buckeye papers are entirely suitable for offset printing and add distinction and increased strength to work produced by this process, as well as to all letterpress.

The Beckett Paper Company

Makers of Good Paper

In HAMILTON, OHIO, Since 1848

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

SIMPLIFYING
The Language of Business



"The Nation's Business Paper"

HOWARD BOND
WATERMARKED

%, $, @, #, %, —familiar as the letters of the alphabet, these common business symbols save words by conveying their meaning at a glance. Likewise the business form printed on Howard Bond simplifies the language of business. Instructs with brevity and exactness. Gets things done on the double-quick. Follows up without verbal memory jogging. Records the completed transaction. The most elaborate system of printed forms can be simplified through the use of Howard Bond. Thirteen colors and white provide the range of colors needed to individualize each form and prevent mistakes in routing and filing.

WRITE FOR SAMPLES

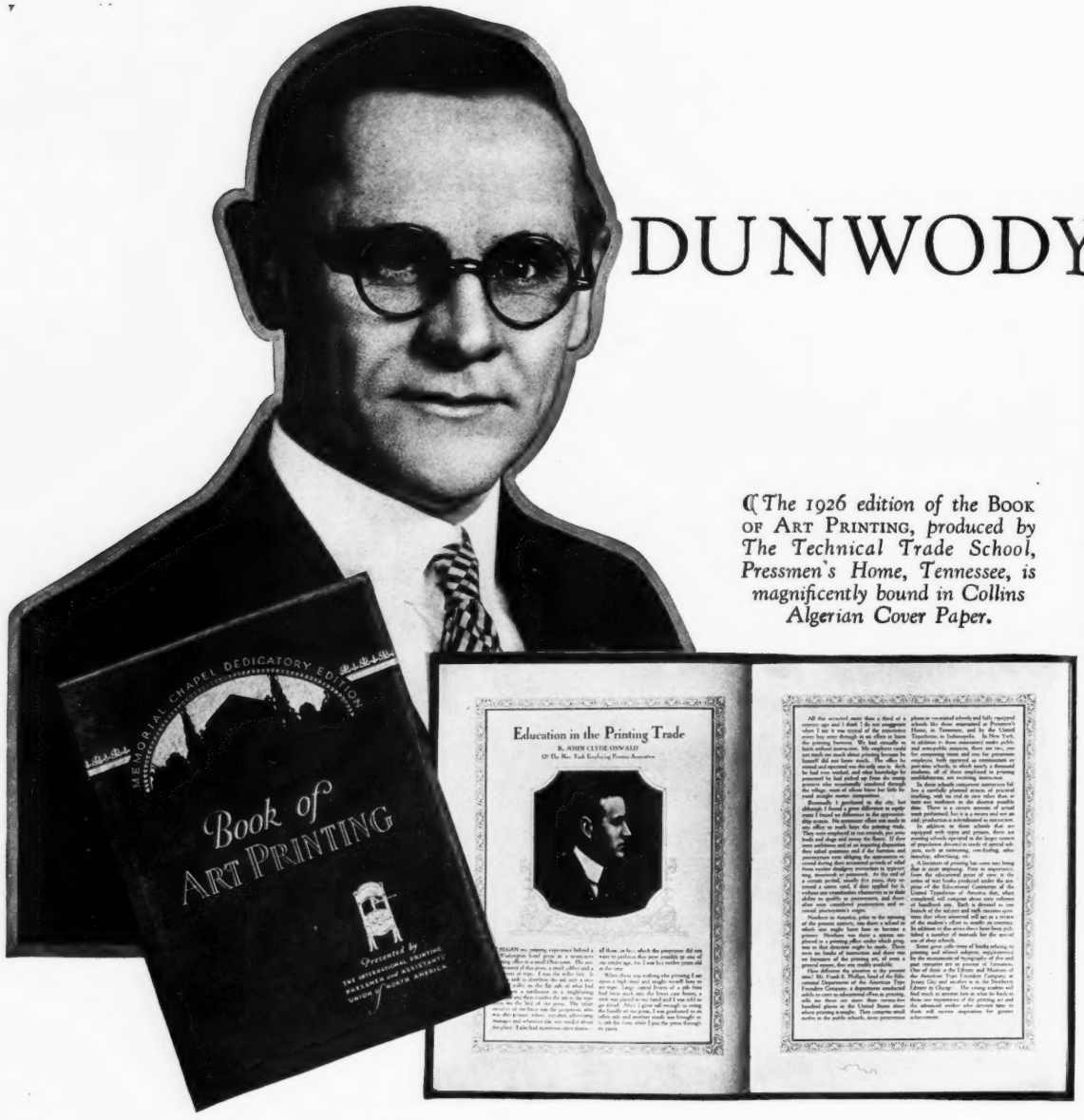
THE HOWARD PAPER CO., URBANA, OHIO

New York Office
280 Broadway

Chicago Office
10 La Salle St.

HOWARD BOND — HOWARD LAID BOND — HOWARD ENVELOPES — HOWARD LEDGER
HOWARD WHITE AND BUFF POSTING LEDGER

COMPARE IT — TEAR IT — TEST IT — AND YOU WILL SPECIFY IT



The 1926 edition of the BOOK OF ART PRINTING, *produced by The Technical Trade School, Pressmen's Home, Tennessee, is magnificently bound in Collins Algerian Cover Paper.*

Collins "Algerian" is a Fine Cover

MR. DUNWODY, Director of The Technical Trade School at Pressmen's Home, Tennessee, has frequently chosen a Collins Cover paper for binding editions of the School's famous Year Book.

This year Mr. Dunwody selected Algerian Cover and his reasons for doing so are best expressed in his own words.

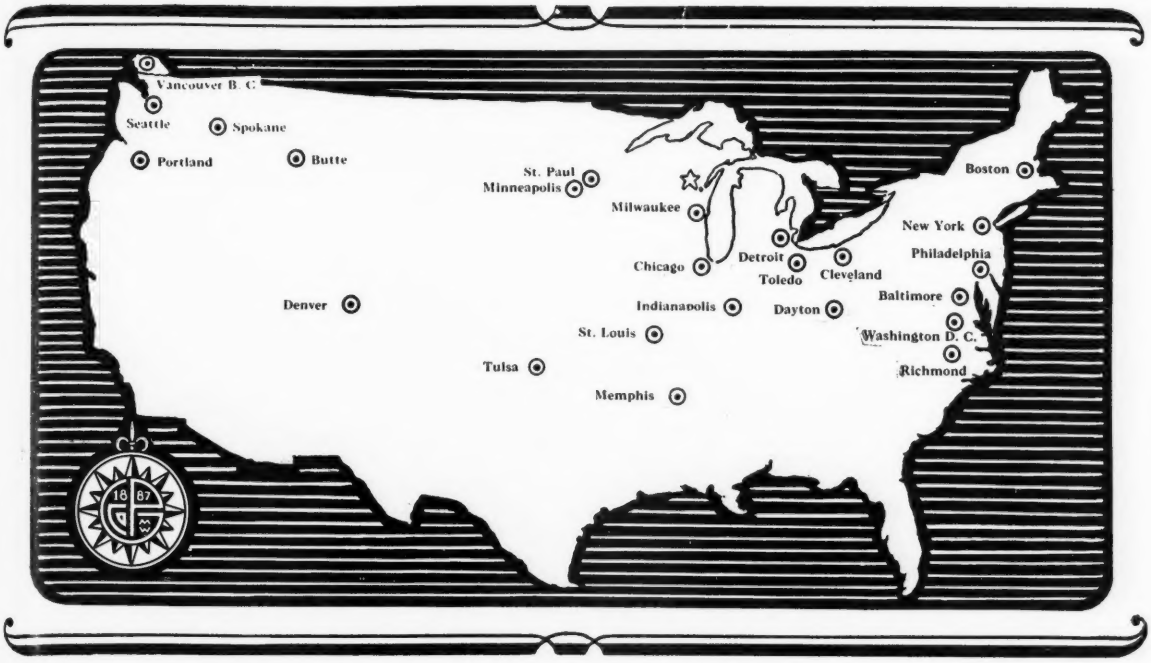
He says: "It is particularly gratifying to know that we are again using Collins Algerian Cover for binding our 1926 'BOOK OF ART PRINTING.' Choosing cover stock for this book is not a difficult matter if we would accept just any kind of medium or good grade of stock. But we want a cover stock that will add dignity and quality to the book. We have found this stock not only has the quality of appearance, but also durability and I might say printing ability. It is not difficult to handle from the printer's standpoint because it has an affinity for ink, lends itself to letterpress effects, and above all gives a quality dressiness."

Collins Cover Papers, Laidtone Book, Laidtone Translucent, Laidtone Blanks, and Standard Cardboards are sold by America's Leading Paper Merchants. Send for Specimen Books.

A. M. COLLINS MFG. COMPANY

Makers of Cover Papers, Coated Cardboards and Laidtone Book Paper

PHILADELPHIA - PENNSYLVANIA



Distribution of RESOURCE BOND

GILBERT PAPER COMPANY, makers of Resource Bond, are centrally located to serve you, and Resource distributors are at your door with ample stocks of this reliable paper—the all purpose bond.

Resource Bond is made in white and nine colors, in four thicknesses and is nationally distributed for your service.

DISTRIBUTORS

Baltimore	*Baltimore Paper Company*	*New York*	*Kuenstner & Lucie Paper Co.*
Butte	*Ward Thompson Paper Co.*	*New York*	*Biskop Paper Co.*
Boston	*Knight, Allen & Clark*	*Philadelphia*	*Garrett Buchanan Co.*
Chicago	*Empire Paper Co.*	*Philadelphia*	*Paper House of Pennsylvania*
Cleveland	*Kingsley Paper Co.*	*Portland*	*J. W. P. McFall*
Dayton	*Buyer's Paper Co.*	*Richmond*	*Southern Paper Co.*
Denver	*Carter, Rice & Carpenter Paper Co.*	*Seattle*	*Carter, Rice & Co. Corp.*
Detroit	*Seaman Patrick Paper Co.*	*St. Louis*	*Baker Paper Co.*
Indianapolis	*C. P. Lesh Paper Co.*	*St. Paul*	*Inter-City Paper Co.*
Memphis	*Tayloe Paper Co.*	*Spokane*	*Spokane Paper & Stat'y Co.*
Milwaukee	*E. A. Bauer Co.*	*Toledo*	*Commerce Paper Co.*
Minneapolis	*Wilcox-Mosher-Leffholm Co.*	*Tulsa*	*Tayloe Paper Co.*
New York	*Conrow Bros.*	*Vancouver, B. C.*	*Coast Paper Company*
New York	*Green, Low & Dolge, Inc.*	*Washington, D. C.*	*Stanford Paper Co.*

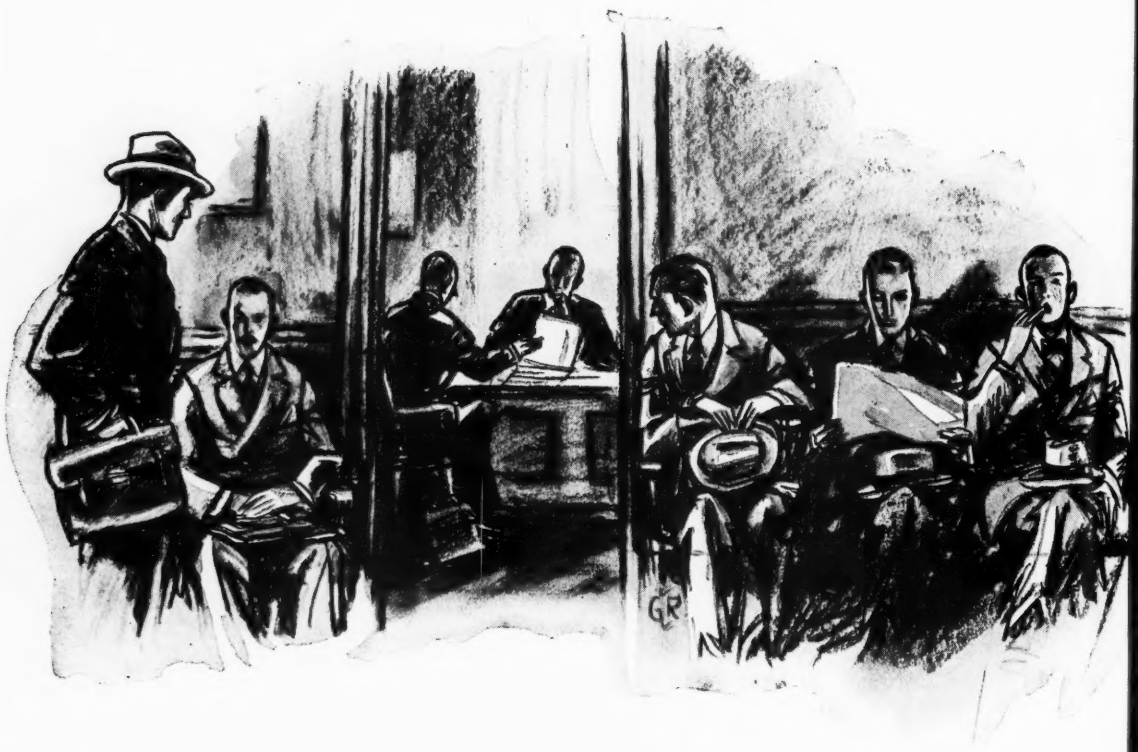
Export—Maurice O'Meara Co., New York

☆

Made by GILBERT PAPER CO. *Menasha, Wis.*

USE BETTER PAPERS FOR DURABILITY AND ECONOMY IN THE LONG RUN — THE BEST PAPERS ARE MADE FROM RAGS

Could you mee



These merchants not only stock a full line of Warren's Standard Printing Papers, but are also equipped to handle volume tonnage direct from the mill

Albany, N. Y.
HUDSON VALLEY PAPER COMPANY
Atlanta, Ga.
SLOAN PAPER COMPANY
Baltimore, Md.
THE BARTON, DUER & KOCH PAPER COMPANY
Birmingham, Ala.
THE DIEM & WING PAPER COMPANY
Boston, Mass.
STORRS & BEMENT COMPANY
Buffalo, N. Y.
THE ALLING & CORY COMPANY
Charlotte, N. C.
CASKIE-DILLARD COMPANY, INC.
Chicago, Ill.
CHICAGO PAPER COMPANY
THE PAPER MILLS' COMPANY
Cincinnati, Ohio
THE DIEM & WING PAPER COMPANY
Cleveland, Ohio
THE PETREQUIN PAPER COMPANY
Columbus, Ohio
THE CENTRAL OHIO PAPER COMPANY
Dallas, Texas
OLMSTED-KIRK COMPANY
Denver, Colo.
CARTER, RICE & CARPENTER PAPER COMPANY
Des Moines, Iowa
WESTERN NEWSPAPER UNION
Detroit, Mich.
BEECHER, PECK & LEWIS
Fresno, Cal.
ZELLERBACH PAPER COMPANY
Grand Rapids, Mich.
QUIMBY-KAIN PAPER COMPANY
Hartford, Conn.
HENRY LINDENMEYR & SONS
Indianapolis, Ind.
CRESCENT PAPER COMPANY
Jacksonville, Fla.
ANTIETAM PAPER COMPANY, INC.
Kansas City, Mo.
MIDWESTERN PAPER COMPANY
Little Rock, Ark.
WESTERN NEWSPAPER UNION
Los Angeles, Cal.
ZELLERBACH PAPER COMPANY
Louisville, Ky.
MILLER PAPER COMPANY, INC.
Lynchburg, Va.
CASKIE-DILLARD COMPANY, INC.
Memphis, Tenn.
TAYLOE PAPER COMPANY
Milwaukee, Wisconsin
THE W. F. NACKIE PAPER COMPANY
Minneapolis, Minn.
THE JOHN LESLIE PAPER COMPANY
Nashville, Tenn.
BOND-SANDERS PAPER COMPANY
Newark, N. J.
HENRY LINDENMEYR & SONS
LASHER & LATHROP, INC.
J. E. LINDE PAPER COMPANY
New Haven, Conn.
STORRS & BEMENT COMPANY
New Orleans, La.
THE DIEM & WING PAPER COMPANY
New York City
HENRY LINDENMEYR & SONS
LASHER & LATHROP, INC.
THE ALLING & CORY COMPANY
J. E. LINDE PAPER COMPANY
THE CANFIELD PAPER COMPANY
Oakland, Cal.
ZELLERBACH PAPER COMPANY
Oklahoma City, Okla.
WESTERN NEWSPAPER UNION
Omaha, Neb.
FIELD-HAMILTON-SMITH PAPER COMPANY
Philadelphia, Pa.
D. L. WARD COMPANY
CHARLES BECK COMPANY
Pittsburgh, Pa.
THE ALLING & CORY COMPANY
Portland, Me.
C. M. RICE PAPER COMPANY
Portland, Ore.
ZELLERBACH PAPER COMPANY
Richmond, Va.
B. W. WILSON PAPER COMPANY
Rochester, N. Y.
THE ALLING & CORY COMPANY
Sacramento, Cal.
ZELLERBACH PAPER COMPANY
St. Louis, Mo.
BEACON PAPER COMPANY
MACK-ELLIOTT PAPER COMPANY
St. Paul, Minn.
NASSAU PAPER COMPANY
Salt Lake City, Utah
ZELLERBACH PAPER COMPANY
San Diego, Cal.
ZELLERBACH PAPER COMPANY
San Francisco, Cal.
ZELLERBACH PAPER COMPANY
Seattle, Wash.
ZELLERBACH PAPER COMPANY
Spokane, Wash.
ZELLERBACH PAPER COMPANY
Springfield, Mass.
THE PAPER HOUSE OF NEW ENGLAND
Toledo, Ohio
THE CENTRAL OHIO PAPER CO.
Tulsa, Okla.
TAYLOE PAPER COMPANY
Washington, D. C.
STANFORD PAPER COMPANY
Wichita, Kansas
WESTERN NEWSPAPER UNION
Export and Foreign—New York City
NATIONAL PAPER & TYPE COMPANY

S. D. WARREN COMPAN 01

ee all these salesmen every day?

It would be necessary if you had to interview a different man for every paper purchase

HOW much of your own work would you get done if every paper purchase you made meant a separate interview? You would be giving up your whole day to salesmen. Yet that is just what you would have to do if each of the mills whose paper you use maintained its own representative in your town.

Fortunately, such is not the case. You can make your own purchases from any or all of many different lines *at a single interview*. It is the paper merchant who makes this possible. He is the direct representative of all the mills that can best serve your needs. When you interview his salesman you are interviewing the representative of many mills at once. He puts all their facilities at your disposal. His house carries their papers in stock. He will also have these papers shipped direct from the mill in ton lots or in carloads. Your order on any of them will be delivered at once.

This service of the paper merchant actually saves you money. He handles the product of many mills. This eliminates the cost of separate representation for each one—a cost which would materially increase the price of paper. On the out-of-stock items you naturally must pay a service charge. On the direct-mill items, however, you pay merely a nominal selling commission which is distributed over many lines. In other words, no matter how small or how large the quantity, you are getting your paper in the most economical way when you get it through the merchant.

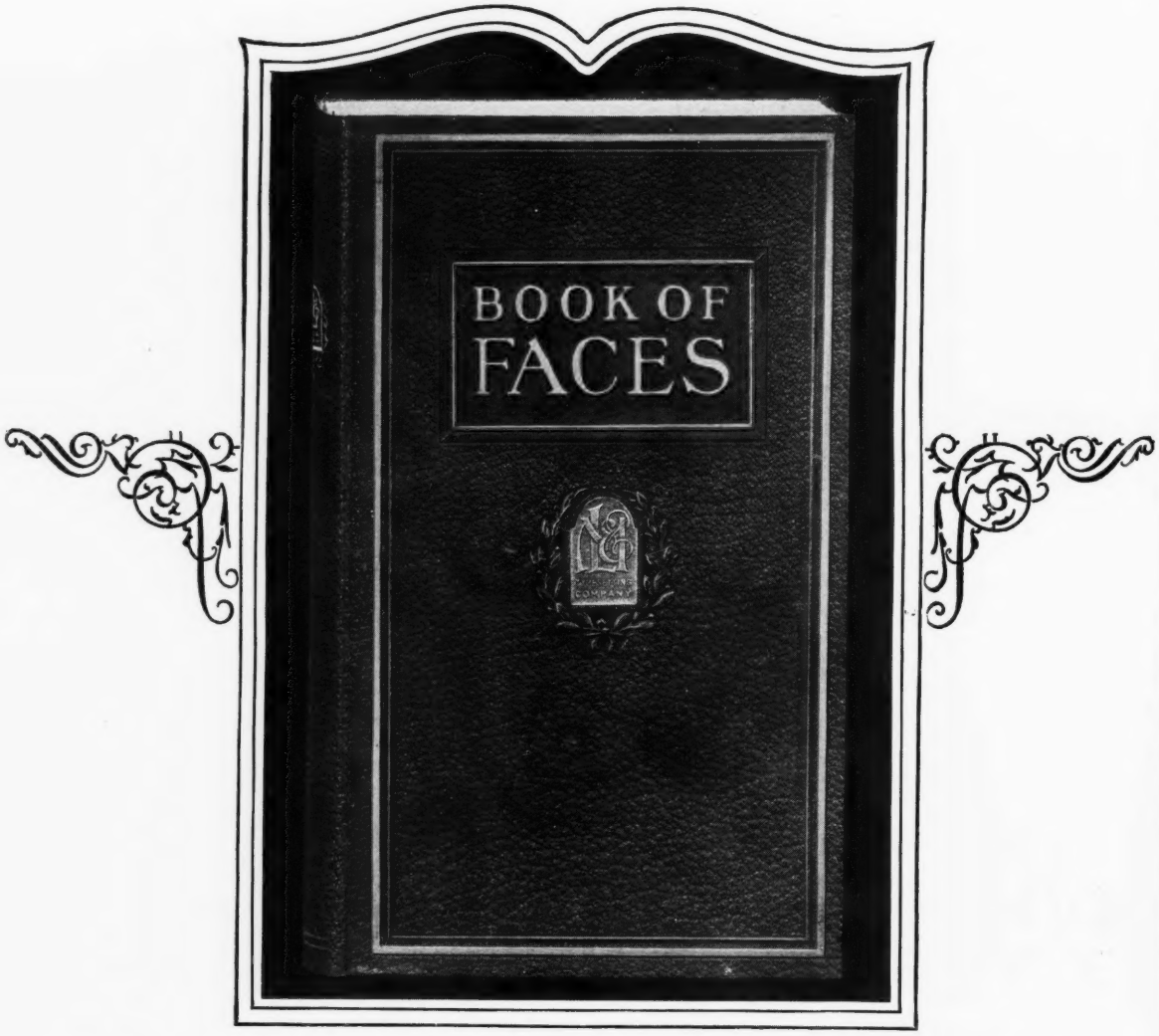
It is for these reasons that the S. D. Warren Company advocates buying through paper merchants. This Company has found that, by marketing its product this way, it can serve the printer best and at the least expense to him.

The paper merchant in your town can be of use to you on big needs as well as small needs. Call him in on your big needs, as well as your small ones.

WARREN'S
STANDARD PRINTING PAPERS

Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding

01 MILK STREET, BOSTON, MASSACHUSETTS



More Sales-Power per Dollar

AFTER all it's the selling power of a cover that tells whether it has been a good investment, and we could name hundreds of careful advertisers who would tell you that Molloy Made Covers lead the world in sales-power per dollar of cost.

For example, this BOOK OF FACES, published by the M & L Typesetting Company of Chicago, represents an investment of more than $20,000 for an edition of 5,000. Only 500 were bound in Molloy Made Covers. The balance, as a measure of economy, were bound in paper covers. But, as it worked out, there was no economy about the paper covers at all.

Not only were they wanting in sales-power when new, but what little they possessed failed to survive the constant handling which the books received. And so many of these paper-bound books had to be replaced that the M & L people say Molloy Made Covers on the whole edition would have been more economical as well as more impressive.

Let us work with you on the books you print—and the ones you would like to print. The sales-power of a Molloy Made Cover will often provide just the needed extra pressure to swing the job your way. We will gladly prepare sketches to help you win the order.

Commercial Covers for Every Purpose

MOLLOY MADE

THE DAVID J. MOLLOY COMPANY

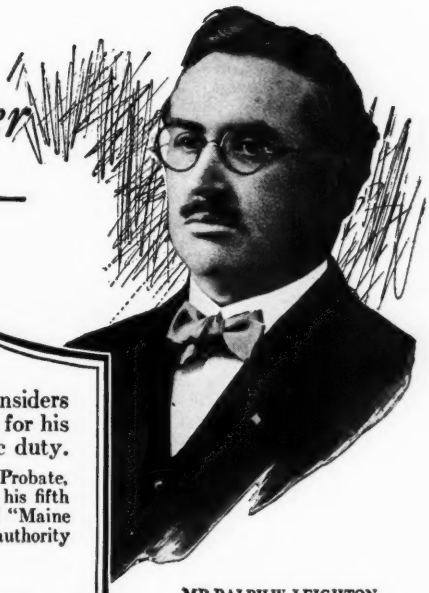
2859 North Western Ave.
Chicago, Illinois

Sales Offices
In Principal Cities

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

"Brown's Linen Ledger

Holds Its Original Whiteness— After Years of Use."



MR. RALPH W. LEIGHTON
Registrar of Probate
County of Kennebec, Maine

L. L. BROWN MILLS are the *only* mills making ledger, linen and bond papers and using none but WHITE rags

THE experienced public official considers the selection of the proper paper for his permanent records a matter of public duty.

Mr. Ralph W. Leighton, Registrar of Probate, County of Kennebec, Maine, is now serving his fifth term of four years each. He is the author of "Maine Probate Law and Practice" and a recognized authority on public records.

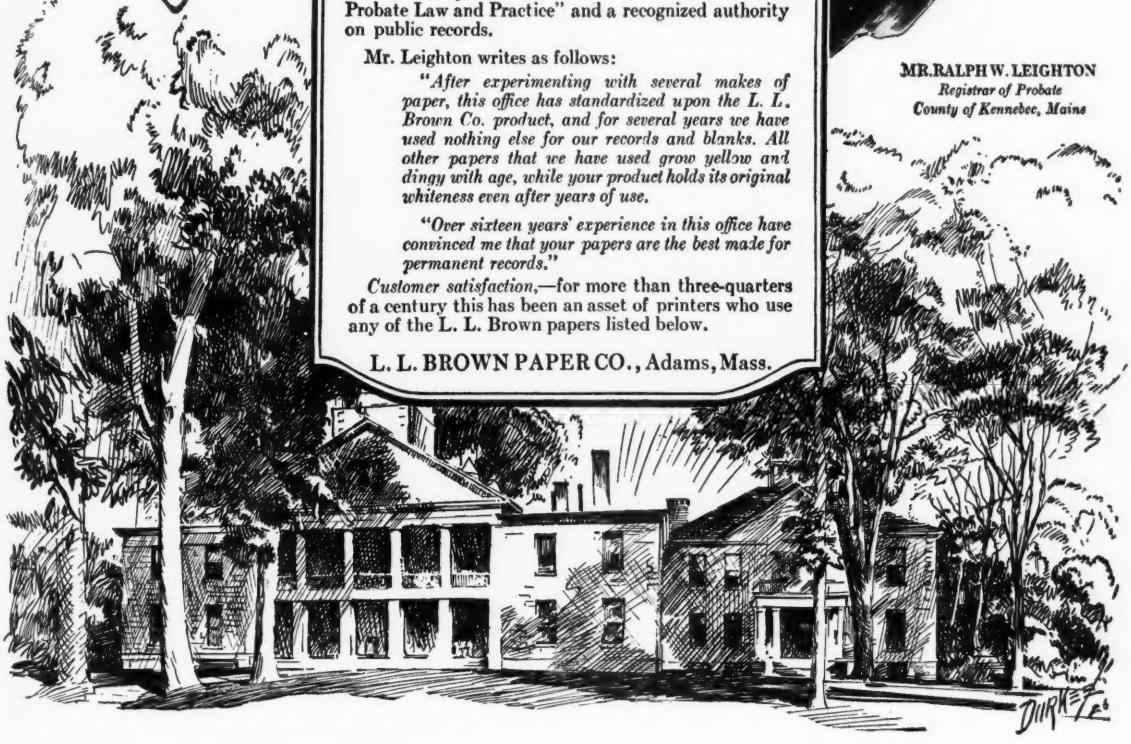
Mr. Leighton writes as follows:

"After experimenting with several makes of paper, this office has standardized upon the L. L. Brown Co. product, and for several years we have used nothing else for our records and blanks. All other papers that we have used grow yellow and dingy with age, while your product holds its original whiteness even after years of use.

"Over sixteen years' experience in this office have convinced me that your papers are the best made for permanent records."

Customer satisfaction,—for more than three-quarters of a century this has been an asset of printers who use any of the L. L. Brown papers listed below.

L. L. BROWN PAPER CO., Adams, Mass.



Kennebec County Court House

L. L. BROWN'S

Ledger, Linen and Bond Papers

[SUPREME IN QUALITY SINCE 1849]

BROWN'S LINEN LEDGER *White, buff, blue*	ADVANCE LINEN LEDGER *White, buff, blue*	GREYLOCK LINEN LEDGER *White, buff, blue*	GREYLOCK LINEN LEDGER *with Brown's Flexible Hinge for loose leaf Books*	BROWN'S FINE *White, buff, blue, pink*	BROWN'S LINEN *Cream, blue; wove, laid*
ADVANCE BOND *White, buff, blue, pink*	GREYLOCK BOND *White*	BROWN'S LINEN TYPEWRITER PAPERS	ADVANCE AND GREYLOCK TYPEWRITER PAPERS	BROWN'S MANUSCRIPT COVERS	

1849 L L B 1926

RECONSTRUCTION COVER

You'll be surprised how well this sheet looks and feels—and stands up, too—when you examine after knowing it to be quite inexpensive. Right now we can think of dozens of jobs where RECONSTRUCTION COVER will just fill the bill. You can, too.

Bright, New Colors

There isn't a dull one in the bunch. Even the Brown is full of life—and the Orange and Gold—why, just take a look at them—they fairly breathe added business.

The two weights are handy—a 50 lb. and a 65 lb., in size 20 x 26, with the grain running the 26 in. way of the sheet. And it's an antique sheet.

Coming back to the price—well, it's low enough to make it possible to get business even when competition is fiercest.

TRY IT—ask your nearest paper merchant—or drop us a line. Either one will be delighted to let you have sample books or testing sheets.

ONE OF THE EXECUTIVE LINE OF COVERS

DISTRICT OF COLUMBIA PAPER MFG. CO.

Manufacturers of Covers, Blottings, Box Covers, Index Bristol and Specialties

New York Office
41 PARK ROW

Mills and General Offices
WASHINGTON, D. C.

Chicago Office
CONWAY BLDG.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

PAPER....COMPOSITION....PRESSWORK

You can't build up your accounts so long as the customer thinks much about the mechanics of printing.

The salesman of printing who wants to escape from cheap competition has one main job to do. He must get out of the competitive class. He must sell on some other basis than that of price comparison.

If a man can be brought to see the beauty and rugged strength and fine personality of Cranes Bond it ought not to be hard to close him on it for his letterheads and customer forms. Sell with samples. Sell with confident enthusiasm. It is harder to sell high quality than low price, but there is more of an inspiration to do it.

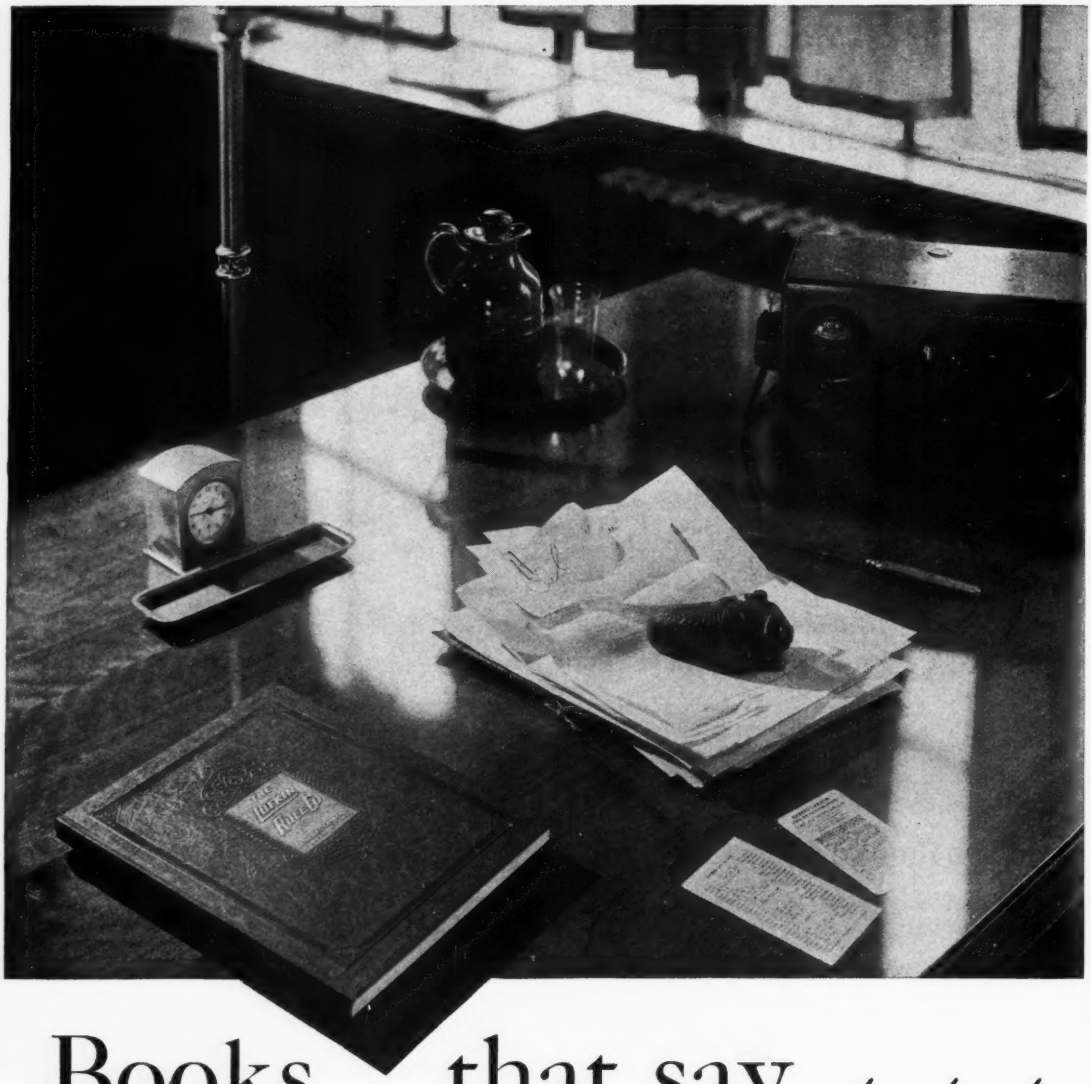
Cranes Bond

A 100% *new white rag* business paper

The other Cranes business papers are:

CRANES PARCHMENT DEED · · CRANES JAPANESE LINEN
CRANES OLD BERKSHIRE

CRANE & COMPANY · DALTON, MASSACHUSETTS



Books that say . . . *Good Morning!*

Are the books that produce good business. They win the prospect's interest and remain in his memory. That's why it pays to bind a sales or merchandising story in BurkArt PROCESSED covers.

THE BURKHARDT COMPANY, INC.
BURKHARDT BUILDING, LARNED AT SECOND, DETROIT

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



This name watermarked in paper makes friends easily

ANGLO-SAXON BOND is a Hampshire paper, a rag-content paper, made the Hampshire way.

It crackles with quality; has the feel, look and snap of the bond aristocrats; and carries the name *Hampshire Paper Co.* in its watermark.

Yet Anglo-Saxon is moderately priced. Its goodness does not make it prohibitive for broadsides and booklets. And for business stationery that must be fine, yet moderate in cost, Anglo-Saxon is almost made to order.

When you talk over that next job that is to go on bond paper, show your customer a sheet of Anglo-Saxon. Let him handle it, fold it, write on it. Show him the eight pleasing colors. Tell him that envelopes are available without the delay and extra expense of making them to order. Call his attention to the *Hampshire Paper Co.* watermark.

Then get out your pad and pencil and show him how little more it will cost him to get this extra measure of quality and impressiveness into the job.

HAMPSHIRE PAPER COMPANY, South Hadley Falls, Mass.

Anglo-Saxon Bond carries the name Hampshire Paper Co. as part of the watermark, and is stocked, with envelopes, by the following Hampshire distributors:

Albany, N. Y., The Potter-Taylor Paper Corp.
Baltimore, Md., J. Francis Hock & Company
Boston, Mass., Cook-Vivian Company, Inc.
Chicago, Ill., Parker, Thomas & Tucker Paper Co.
Cincinnati, Ohio, The Culbertson Paper Co.
Dallas, Texas, Olmsted-Kirk Company
Detroit, Mich., The Paper House of Michigan
Indianapolis, Ind., Century Paper Company
Kansas City, Mo., Bermingham, Little & Prosser Co.
Los Angeles, Calif., Carpenter Paper Company
Louisville, Ky., Miller Paper Company
Minneapolis, Minn., Wilcox-Mosher-Leffholm Co.
Newark, N. J., Lasher & Lathrop, Inc.
New York City, Lasher & Lathrop, Inc.
Philadelphia, Pa., Molten Paper Company
Richmond, Va., Virginia Paper Company, Inc.
St. Louis, Mo., Mack-Elliott Paper Company
Washington, D. C., Stanford Paper Company
London, England, Frederick Johnson & Company, Ltd.

ANGLO-SAXON BOND

"A HAMPSHIRE PAPER"



Looking *back* on 1927

(twelve months from now)

Fine.....some progress.....cleaned up.....tough sledding.....our best year.....poor.....charge it off to experience.....paid eleven cents on the dollar.....if we had it to do over.....just held our own.....



As sure as the sun's rising itself, certain sales and advertising programs are going to succeed in 1927. And, just as surely, certain others are going to fail entirely or fall short of their full possibilities.

Intensive selling to the *consumer* as well as to the trade will call for more and better sales literature, brochures, catalogs, leaflets and broadsides.

No job of printing you have done is too small, or too large, to deserve the splendid, impressive foundation a Cantine coated paper can give it.

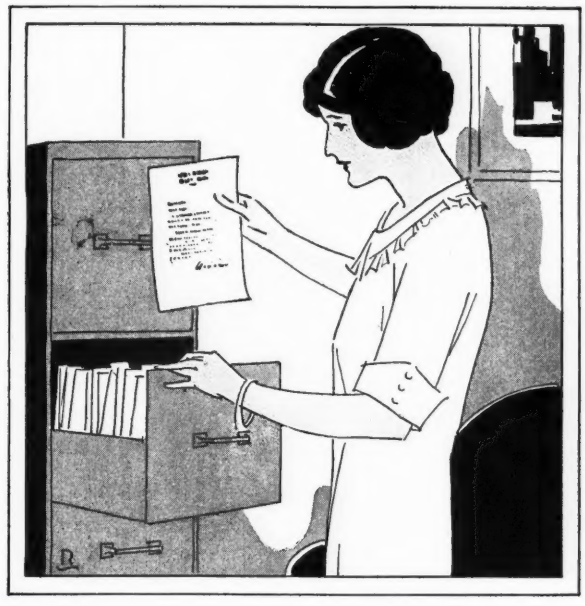
Specialization since 1888 in the one art of paper coating has made possible the remarkable uniformity of Cantine printing surfaces. If your next piece of sales matter contains sharply detailed halftone work, specify Ashokan for it. If the richness of soft-focus reproduction is desired, use Velvetone. For the most difficult of printing and folding jobs, Canfold will prove its merit—eloquently!

More impressive papers for more impressive printing.....you'll need it *this* year.....Cantine's coated papers.

A handsome steel-engraved certificate is awarded each quarter to the producers of the most meritorious job of printing on any Cantine paper. Write for details, book of sample Cantine papers and name of nearest distributor. The Martin Cantine Company, Dept. 311, Saugerties, N. Y.

Cantine's COATED PAPERS

CANFOLD	ASHOKAN	ESOPUS	VELVETONE	LITHO C.1 S
SUPREME FOLDING AND PRINTING QUALITY	NO. 1 ENAMEL BOOK	REGULAR NO. 2 ENAMEL BOOK	SEMI-DULL - Easy to Print	COATED ONE SIDE



USE BETTER PAPERS
THE BEST PAPERS ARE MADE FROM RAGS
FOR DURABILITY FOR IMPRESSIVENESS

Filed and forgotten. . . . . .

after substance of letter and impression of writer are absorbed

A WESTERN business house mailed out a form letter on cheap paper. They got 3% replies. The letter was sent out again on Gothic Bond. Replies jumped to 8%.

In business, paper should be just right for the purpose. It is wasteful to use the strongest, most expensive paper for business stationery. For business letters are seldom thumbed and abused like ledger paper, for instance. On the other hand paper that looks cheap creates an impression as poor as a shabby salesman.

The sure way to select the right paper for business stationery is to specify Gothic Bond, a medium priced paper worthy of the finest business.

Gothic Bond crackles with a snap that says "quality". Its clear white color and fine texture bespeak dignity. Impressive enough in character to represent the biggest business, yet low enough in price to be used by the smallest.

Letters, bills, and other business stationery as well as printed forms, should be printed on Gothic Bond. Its substantial character, its wearing qualities and its medium price, make it the "just right" paper for lithographed, die stamped or printed stationery. Manufactured by Parsons Paper Company, Holyoke, Mass.

GOTHIC BOND

MANUFACTURED BY PARSONS PAPER COMPANY, HOLYOKE, MASS.

A Mark of QUALITY

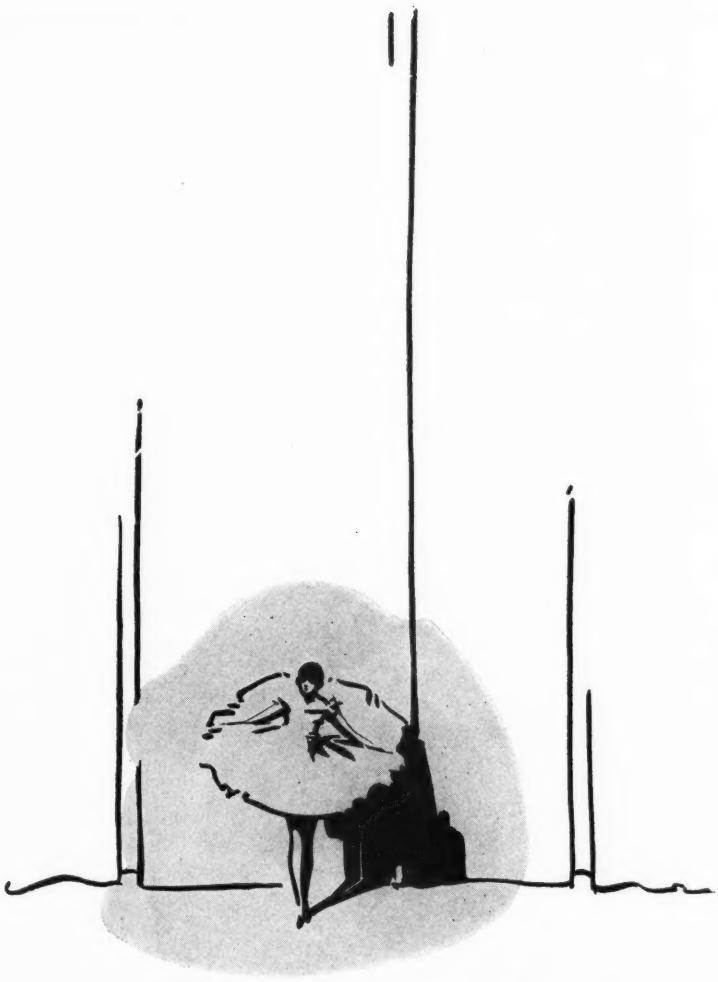


ESLEECK
THIN PAPERS

Emco Onion Skin
Superior Manifold
Fidelity Onion Skin
Verilite Manifold

Are all made from NEW RAGS

ESLEECK MANUFACTURING CO.,
Turners Falls, Mass.



A new way to set the stage

for Decorative Advertising

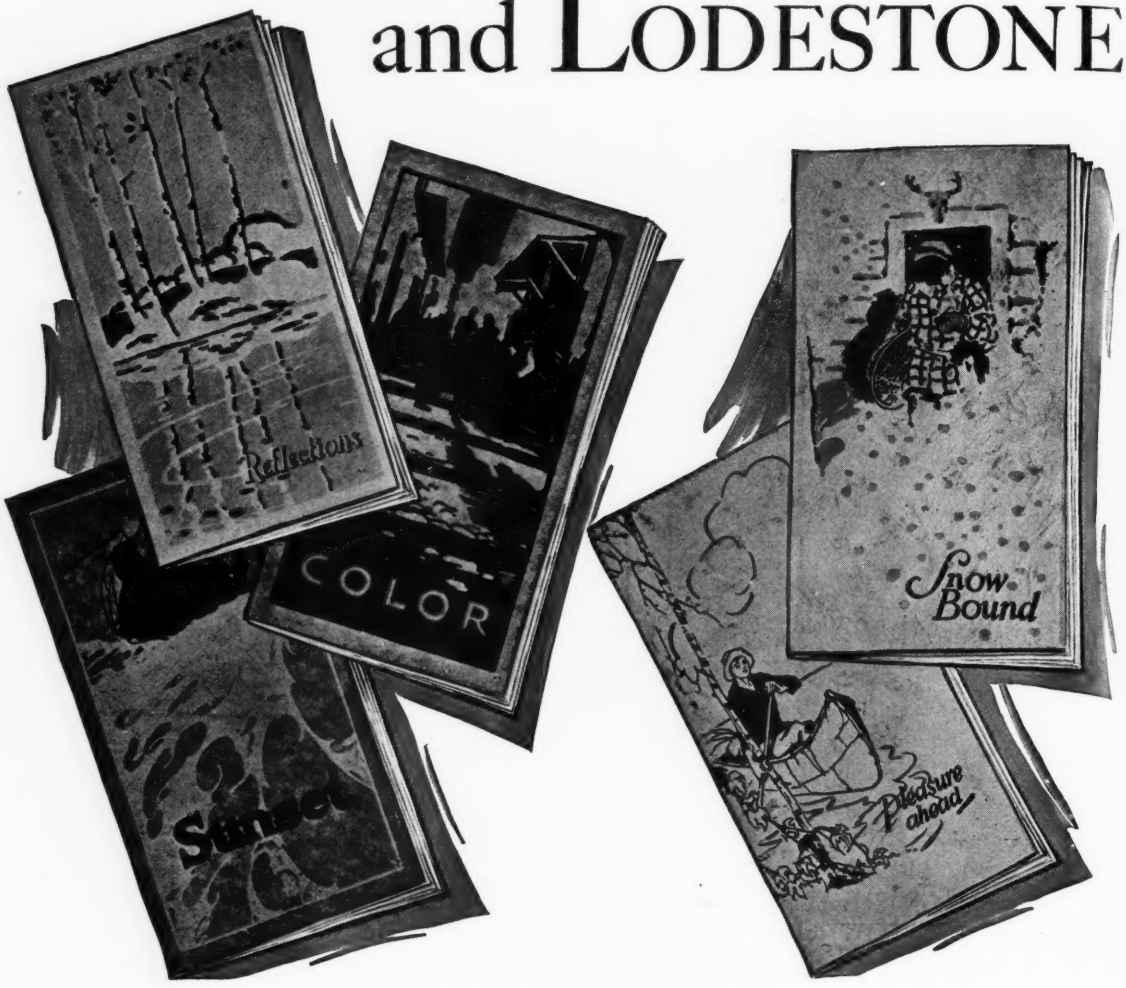
NOW comes a new way to get "atmosphere" for your Decorative Advertising. A way so flexible that it can be used for giant broadsides, for dainty folders, for beautiful brochures or wherever "atmosphere" plays a part. A way so easy that it has been reduced to the formula: Simplicity and a Strathmore Paper....The direct, sincere appeal of Simplicity. The subtle charm of ALADDIN COVER, ARABY or BANNOCKBURN—all papers in the Decorative Group. How effective and economical for the advertiser! How simple and practical for the printer! Strathmore Paper Company, Mittineague, Massachusetts.

A new portfolio demonstrates the formula: "Simplicity and a Strathmore Paper." Write for a copy. Also for a 4-Group Chart that automatically selects the right Strathmore paper for each job.

For Decorative Effect: **SIMPLICITY AND A STRATHMORE PAPER**

"PAPER IS PART OF THE PICTURE"

SUNBURST and LODESTONE



Two covers—remarkable for their popularity—SUNBURST for its rugged colorful texture—LODESTONE for the sheer beauty of its rock-like finish—Both for their quality.

HAMPDEN GLAZED PAPER AND CARD CO.

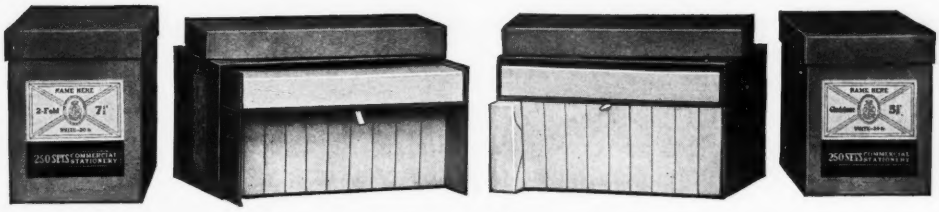
HOLYOKE, MASSACHUSETTS

Export Office
W. H. MILES
59 PEARL STREET
NEW YORK CITY

HAMPDEN GLAZED PAPER AND CARD CO., Holyoke, Mass.
I am interested in { SUNBURST / LODESTONE } Covers.
Name ..... *Position* .....
Company .....
Address .....
City ..... *State* .....
I. P. 1

Sales Offices
NEW YORK, N. Y.
CHICAGO, ILL.
SAN FRANCISCO, CAL.

Profit by Selling
Cabinette Stationery



In Cabinet Form—250 Envelopes and 250 Letterheads in a Dust-Proof Box

The sheets glide out on a sliding shelf. This makes them easy to remove and prevents soiled and rumpled sheets. Envelopes and Letterheads match in color and finish, as they are cut from one run of paper.

Your customers will like their stationery put up this way.

Show a box of CABINETTE STATIONERY to the Doctors, Dentists, Lawyers, Retail Merchants and other prospects in your community. They all use Stationery and will quickly see the advantages of buying Stationery packed in cabinets.

Advertise and show CABINETTE STATIONERY—it will help you to make sales. Don't overlook this avenue to increase your business

Two-color illustrated Blotters, ready for your imprint, furnished at $1.00 per 100; larger quantities at lesser rate. If you prefer to print your own advertising, we will send electro of above illustration free upon request.

70 Items in Stock

Comprising Vellum, Parchment, Linen, Pressed, Plated and Bond Finishes; White and 15 Colors; and 5 weights.

7½ TWOFOLD SIZE		GLADSTONE SIZE	
Envelopes	3⅞ x 7½	Envelopes	3⅝ x 5⅝
Sheets [flat] . . .	7¼ x 10½	Sheets [flat] . . .	7 x 10⅞

Price range, $1.60 to $5.25 per box

DISCOUNTS ON QUANTITIES

Ask for Sample Portfolio and Price List

THE PAPER MILLS' COMPANY

Telephones Harrison 8000 517-525 South Wells Street, Chicago

TYPOTHETAE'S THREE NEW BOOKS

TYPOTHETAE'S three new books for printers are a trio of the best technical books for the printing industry ever published. They have been written by men who are authorities in their several fields, then carefully criticized, and are published by the U. T. A. Department of Education.

Linotype Mechanism

By RAYMOND MEANS and ALVIN G. SWANK
Instructors, U. T. A. School of Printing, Indianapolis

This book deals with the mechanical action, adjustment, and the care of the Linotype. It contains information that is useful to the machinist, and the operator, and as a handbook.

The material is arranged in a splendid style. There are twenty-eight lessons or chapters. Each deals with a specific part or unit of the machine, and presents, first, a clear description of the part; second, a series of carefully graded exercises for practice in making the adjustments in the parts under consideration; and third, questions for review or for testing the knowledge of points that should have been learned either by study of the text or through the practice work. It contains 66 illustrations.

The text has been approved by the Mergenthaler Linotype Co.

The list price is $4.50, cloth; $4.00, paper; postpaid. To U.T.A. members, libraries, and schools, the special price is $2.25, cloth; postage 15 cents extra; $2.00, paper; postage 15 cents extra. Ten or more books to one address, postpaid.

Use the attached order blank.

Elements of Composition

This is the third of the new series—standard Textbooks on Printing. The material was formerly issued in pamphlet lesson form and was known as group one, Standard Apprenticeship Lessons for Printers.

This book should be placed in the hands of every apprentice in Typothetae establishments and it would prove a good investment.

The book is listed at $4.00, cloth; postpaid. The special price to U. T. A. members, their employes, schools and libraries, is $2.00; postage 15 cents extra. In quantities of ten or more to one address, the books are shipped postpaid.

This book has been approved by the Committee on Education.

UNITED TYPOTHETAE OF AMERICA
UTA

Practical Proofreading

By ALBERT H. HIGHTON
Formerly Assistant Editor of the New Standard Dictionary. Now President Tri-Ad Direct Advertising Service, Chicago

We consider this a valuable contribution to the educational literature of the printing industry. This book was planned originally as one of the series on apprentice training, but it was discovered that the material has an industry-wide appeal, from the standpoint of education, and from the standpoint of practical every-day use for all people who have to do with printing copy.

It is designated, accordingly, as the first of a series of Standard Textbooks on Printing. It is arranged for use as a text, combining also the features of a home-study course and a desk reference book in practical work. The contents are:

(1) The Art of Proofreading.
(2) Proofreading in Practice.
(3) Special Branches of Proofreading (Job, Newspaper, Foreign Languages, Dictionary).
(4) Copy Preparation.
(5) English for Proofreaders.
(6) Special information for the proofreader, including copyright regulations, paper terminology, etc.

The regular list price of this book is $4.00, postpaid. Special price to U.T.A. members, libraries and schools, $2.00; postage, 15 cents extra. Ten or more books to one address, postpaid.

ORDER FROM

UNITED TYPOTHETAE OF AMERICA

DEPARTMENT OF EDUCATION

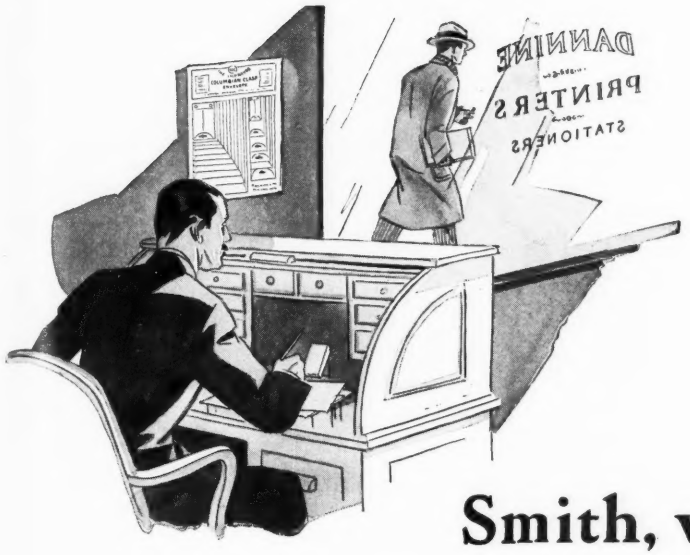
600 West Jackson Boulevard · Chicago

UNITED TYPOTHETAE OF AMERICA, *Department of Education*, 600 W. Jackson Boulevard, Chicago

Dear Sirs: For the enclosed $_____, please ship the following books:

☐ Copy Copies Elements of Composition
☐ Copy Copies Linotype Mechanism
☐ Copy Copies Practical Proofreading

Name _____
Firm _____
Street and No. _____
City _____ *State or Province* _____



Smith, who *was* my customer!

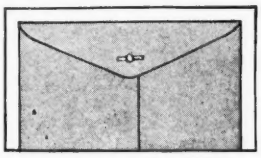
Mr. Smith—printing buyer—gets his catalog envelopes on price.

Later, when the postman brings him back half a dozen empty envelopes stamped "RECEIVED WITHOUT CONTENTS," Mr. Smith gets to thinking. And he changes printers.

Poor envelopes can spoil a good printing customer, just as a poor side dish can spoil a good dinner.

Make sure your customer understands the high cost of cheap envelopes *before he buys.*

Then you won't have to say regretfully: "Smith—oh, yes! He *was* my customer!"



IMPROVED Columbian Clasp Envelopes will never help you to lose customers. You've heard of these envelopes—tough and strong, fitted with a clasp that can be worked repeatedly without breaking off. If you've sold Improved Columbian Clasps, you've never had a kick because the clasp didn't line up with the flap punch.

You've never heard of the patch flap reinforcement tearing out. If you've ever *used* Improved Columbian Clasps, you probably share the opinion that they are the world's best catalog envelopes. Your paper merchant can supply you, in 31 sizes. Or write for the name of a nearby distributor.

UNITED STATES ENVELOPE COMPANY
The world's largest manufacturers of envelopes
SPRINGFIELD, MASSACHUSETTS
With eleven manufacturing divisions covering the country

Improved
COLUMBIAN CLASP ENVELOPES

A Very Important

ANNOUNCEMENT

Every reader of THE INLAND PRINTER
will be interested in the

Printing Equipment and Supplies Number

TO BE PUBLISHED AUGUST 1, 1927

This issue will reach you one month before
the opening of the great

National Graphic Arts Exposition

To be held in the Grand Central Palace

New York City, September 5-17, 1927

You should read this issue of THE INLAND PRINTER
and attend the exposition

THE INLAND PRINTER

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Paper Profits *that are* REAL



Are You Sharing in These Generous Dividends?

If you found a way to realize a 30 per cent "margin"—a way to save 30 per cent on the cost of your printing paper—would you take advantage of it?

More than 10,000 printers (men like yourself) are saving hundreds of dollars on the paper they use. Every week they receive samples of mill jobs of paper from Sabin Robbins, from which they select the kind and amount they have need for—and order it. These printers know that this is all high-grade stock—paper which the mills had on hand because it did not quite meet some customer's particular requirements, such as exact size, weight, or shade of color. The mills sell this paper at a sacrifice to Sabin Robbins, who in turn distribute it to printers all over the country saving them thousands of dollars.

You have this same opportunity to make profits from the paper you use. Send in the coupon at the bottom of this page, and share in these dividends.

THE SABIN ROBBINS PAPER CO.
CINCINNATI

Other Divisions:
Cleveland, Pittsburgh, Detroit, St. Louis, Los Angeles

SABIN ROBBINS

NATIONAL DISTRIBUTORS OF PAPER MILL JOBS

Mail This

THE SABIN ROBBINS PAPER COMPANY, CINCINNATI, OHIO — I.P.

We wish to receive your regular weekly mailing of paper samples.

*Name*_____ *Address*_____ *City and State*_____

Uncle Jake says—



The man who doesn't count his chickens before they are hatched, never sets the hen.

YOU will agree with us that he is right about it and you will also agree with us when we say that every business man should carefully select the tools of his craft to the end that he may slice off more and better business for himself this year than last year.

KVP BOND
MADE IN U.S.A.

will enable you to do this, and how do we know it? Because thousands of printers have proved it to their satisfaction.

KALAMAZOO VEGETABLE PARCHMENT CO. KALAMAZOO, MICH.

ROCKSTROH-WERKE

Heidenau, Germany

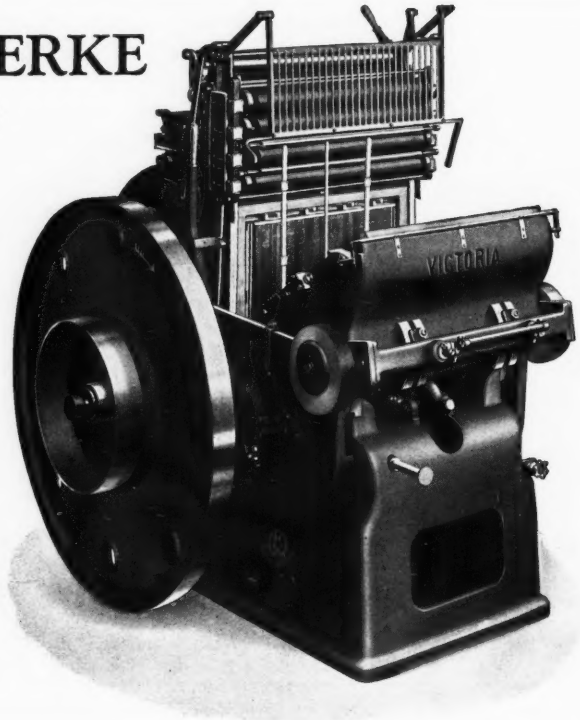
Manufacturers of

Victoria

PLATEN PRESSES

in various sizes

for all Commercial Printing, finest Halftone and Color Process Work, Embossing and Die Cutting.



For Particulars Write

Victoria Press Mfg. Co.

38 PARK ROW NEW YORK

AGENTS WANTED IN THE PRINCIPAL CITIES OF THE UNITED STATES AND CANADA



It's the same
D & C Black and White

DILL & COLLINS Co's.
Distributers

ATLANTA—The Chatfield & Woods Company
BALTIMORE—The Baxter Paper Company
BOSTON—John Carter & Co., Inc.
BUFFALO—The Union Paper & Twine Co.
CHICAGO—The Paper Mills Company
CHICAGO—Swigart Paper Company
CINCINNATI—The Chatfield & Woods Company
CLEVELAND—The Union Paper & Twine Co.
CONCORD, N. H.—John Carter & Co., Inc.
DES MOINES—Carpenter Paper Company
DETROIT—The Union Paper & Twine Co.
GREENSBORO, N. C.—Dillard Paper Co., Inc.
HARTFORD—John Carter & Co., Inc.
INDIANAPOLIS—C. P. Lesh Paper Company
JACKSONVILLE—Knight Bros. Paper Co.
KANSAS CITY—Bermingham & Prosser Co.
LOS ANGELES—Blake, Moffitt & Towne
MILWAUKEE—The E. A. Bouer Company
MINNEAPOLIS—Minneapolis Paper Co.
NEW YORK CITY—Marquardt, Blake & Decker, Inc.
NEW YORK CITY—Miller & Wright Paper Co.
NEW YORK CITY—M. & F. Schlosser
OMAHA—Carpenter Paper Co.
PHILADELPHIA—The Thomas W. Price Co.
PHILADELPHIA—Riegel & Co., Inc.
PITTSBURGH—The Chatfield & Woods Company
PORTLAND, ORE.—Carter, Rice & Co.
PROVIDENCE—John Carter & Co., Inc.
RICHMOND—Virginia Paper Co.
ROCHESTER, N. Y.—Geo. E. Doyle Company
SEATTLE, WASH.—Carter, Rice & Co.
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Co.
SALT LAKE CITY—Carpenter Paper Co.
SAN FRANCISCO—Blake, Moffitt & Towne
SPRINGFIELD, MASS.—John Carter & Co., Inc.
TACOMA—Tacoma Paper & Stationery Co.
TAMPA—Knight Brothers Paper Co.
WASHINGTON, D. C.—Virginia Paper Co.

TUCKED away in our files are many old automobile catalogs of the "gay nineties" printed on D & C papers—some bearing the names of long-forgotten cars. Some seem quaint, some are truly beautiful—many were printed on Black and White. Recently there came to us that fine book on the Lincoln car printed by the Bartlett Orr Press. It, too, is on Black and White.

Quality is always quality—whether it is yesterday's or today's. Continuously recognized preference for one paper over a thirty-year span cannot be accident nor mere temporary vogue. It must be based on merit.

Dill & Collins trace their paper ideals back to Colonial days—the present organization is simply another generation of paper makers. The variety of finishes has increased to meet modern commercial needs. The D & C line is a complete one that meets every printing requirement of today. But the quality is the same—D & C. For, after all, quality *is* always quality.

DILL & COLLINS
Master Makers D TRADE MARK *of Printing Papers*
PHILADELPHIA

SELLING A NEW SPORT WITH PICTURES



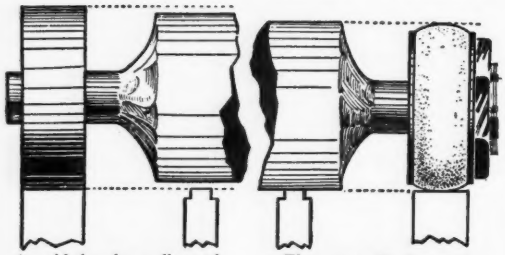
"Darrowplaning"

Skimming, swerving and slapping along on the top of the waves at twenty-two miles an hour with thrills making a race course of your spine and your whole body filled with delightful exhilaration—that's the story Crescent pictures are telling for the Darrow Steel Boat Company, Albion, Michigan, featuring their new Darrowplane.

The right pictorial appeal will get attention, add interest to your sales story and stimulate a desire to buy your product. We will be glad to make suggestions for illustrating your product —no obligation, of course.

CRESCENT ENGRAVING COMPANY
KALAMAZOO MICHIGAN

COLD WEATHER



An old shrunken roller with regular steel truck—form must be underlayed, and even then the rollers will drag on the form.

The same roller lowered to exact type height with Morgan Trucks. Rollers with trucks of same diameter will not slur.

The Morgan Expansion Roller Truck will eliminate your trouble when the rollers are cold and shrunken to a smaller diameter than the regular steel truck.

A TURN OF THE NUT DOES IT

PRICE PER SET

8x12 Set of Six	$7.75	12x18 Set of Six	$ 9.00
10x15 Set of Six	8.00	14½x22 Set of Eight	12.00

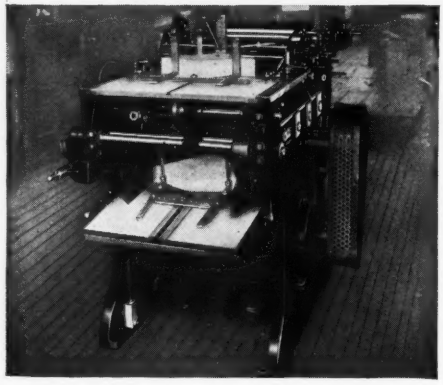
A Necessity on Every C. & P. Press

They Make Better Work. 50% Saved in Rollers and Ink. They Are Noiseless. They Do Away with Bearers.

Ask your dealer or send direct to

Morgan Expansion Roller Truck Co.
100 No. Larchmont Blvd., LOS ANGELES, CALIF.

The *only* press that will feed died-out blanks, made-up envelopes and sheet work equally well

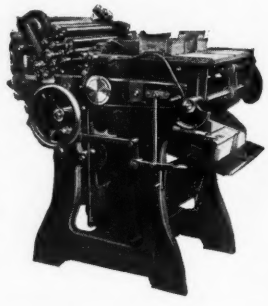


7,500 impressions per hour from curved plates

On envelopes, bill-heads, office forms and the general run of commercial printing, the S & S Rotary Press is a time and money saver.

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.



Any stock from tissue to light cardboard is successfully fed. All parts are readily accessible, and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.

STOKES & SMITH CO.

Summerdale Avenue near Roosevelt Boulevard
PHILADELPHIA, PA.

British Office: 23, Goswell Road, London, E. C. 1

BENJAMIN FRANKLIN

Writes an ad. on Mohr Lino-Saws



WHEN Benjamin Franklin, patron saint of printers, said, "Remember time is money," he was undoubtedly seated in his printing office; and while he may not have realized it, he was writing "copy" for Mohr Lino-Saws.

For if there is one dominating reason for the success of Mohr Lino-Saws in printing and publishing plants, it is that they save *time*, and, saving time, they save *money*—a truth amply demonstrated by the following facts:

1. Mohr Lino-Saws are used in practically every state in the Union and on every continent on earth.
2. The greatest number of Mohr Lino-Saws ever installed in a single year were placed in service in 1926.
3. Four newspapers alone have a total of 134 Mohr Lino-Saws in service.

To save time in your plant in 1927—to increase productiveness—to shorten the route between type-casting machine and makeup—ask today for full details of the Mohr Lino-Saw.

The Mohr Lino-Saw becomes part of your Linotype or Intertype. Through its use slugs of any desired measure fall to the galley accurately sawed to length. No detour to the floor-saw—no ruined mold liners—no bleeding of slugs.



TRADE MARK

MOHR LINO-SAW COMPANY
564-570 W. Monroe Street
CHICAGO, ILLINOIS



If it's Dennison's Gummed Paper

the quality is uniform

THERE is no guess-work when you estimate a job with Dennison's Gummed Paper. You can depend on the quality, knowing that the paper will print perfectly. You'll find complete satisfaction in it, and so will your customer.

Get the Gummed Paper Sample Book and see the high quality of these papers. They come in a wide variety of colors, weights and grades, and you have the choice of four gummings, suitable for all surfaces.

Ask Your Jobber for Dennison's Gummed Paper.

The 6 Points of Dennison Superiority

1. Unexcelled Gummings
   Non-Blocking Fish
   Dextrine Special
2. Paper lies flat
3. Wide range of colors
4. Perfect printing and writing surface
5. Uniform quality
6. Waterproof packaging

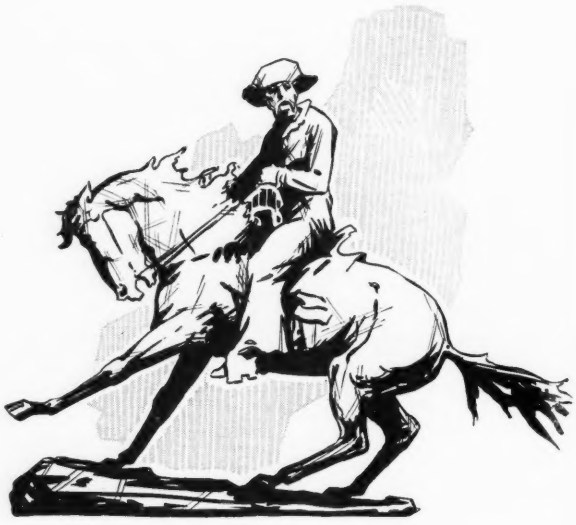
Dennison's, Dept. 37-A
Framingham, Mass.

Send me, free, a copy of the Gummed Paper Sample Book.

Name _____

Address _____

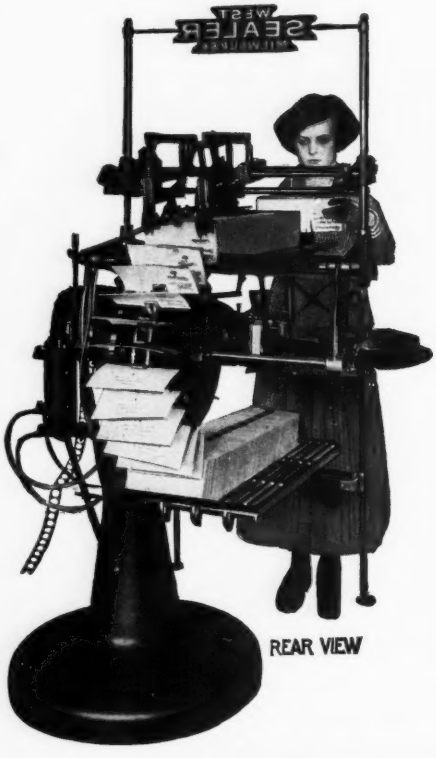
AS A VIVID portrayer of life on the Western plains, Frederick Remington achieved a distinct and lasting position in the annals of American Art. His statue of the *Cowboy* is one of the most impressive pieces in Fairmount Park, Philadelphia, where it stands as a monument to one of the most outstanding types the growth of our country has ever developed.



AMERICAN ELECTROTYPE CO.

MEMBER INTERNATIONAL ASSOCIATION OF ELECTROTYPERS OF AMERICA

SHERIDAN BLDG. NINTH & SANSOM STS. PHILADELPHIA



Model E

West Sealing Machine

FOR automatically applying paper seals to broadsides at the rate of over 5,000 an hour. Simple and positive in operation and with range of sizes from 3 in. x 4 in. to 9 in. x 12 in.

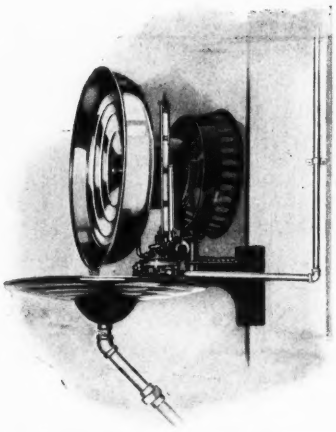
Write for Particulars

E. C. FULLER COMPANY

28 Reade St., New York 343 S. Dearborn St., Chicago

Bourse Building, Philadelphia

Little Drops of Water



BAHNSON HUMIDIFIERS
—silent, automatic sentinels that control the moisture content of the atmosphere. In few manufacturing processes is *controlled humidity* so important as in PRINTING

JUST as surely as the constant dripping of water will wear away a stone, so will the constant changes of humidity in your plant wear away your profits through interference with production schedules.

Static, offset, sheet shrinkage and many other press-room problems are all very definitely attributable to the atmosphere—to variations in *relative humidity.*

BAHNSON HUMIDIFIERS put an end to these losses. Why not investigate? Why not let our engineers show you the saving to be effected in *your* plant on *your* own work? Write

The* BAHNSON *Company
93 Worth Street, New York
***General Offices and Factory:* WINSTON-SALEM, N. C.**

Check Up Your Press Costs

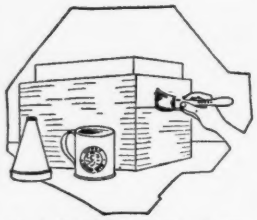
Do you realize that the great volume of work in the average print shop is 8½x11 and under? Check back your own work and you may be surprised at the volume of the small jobs you have handled; and at the same time check up your press costs.

On small work it is costly to use a heavier, slower and more expensive press than the Pearl. The Pearl cuts down press costs, often 50%. It is profitable on small jobs in large and small print shops alike.

Ink supply automatic. Makeready simple. Impressional throw-off handy and easily operated. When operated by direct motor or overhead fixtures, the start, instant stop and control are all handled by a single lever. Your most inexperienced operator will find it easy to feed the Pearl even at high speed.

Order through your dealer or write us direct for complete information

GOLDING PRESS DIVISION
American Type Founders Company
FRANKLIN, MASS.



Applied cold with a brush. Dries in three to five minutes per coat.

Requires No Heating!

NUREX Tabbing Compound

SAVES 50 PER CENT IN LABOR

NUREX—the only Non-Inflammable Tabbing Compound on the market. BEWARE OF IMITATIONS! NUREX—Always ready for use—Must not be heated—Applied cold—Always dries in 3 to 5 minutes per coat—Does not become brittle—Never gets sticky in hot or damp weather—Never cracks under the cutter.

COLORS: Red or Natural **Put up in Gallons or Quarts** **Government Measure**

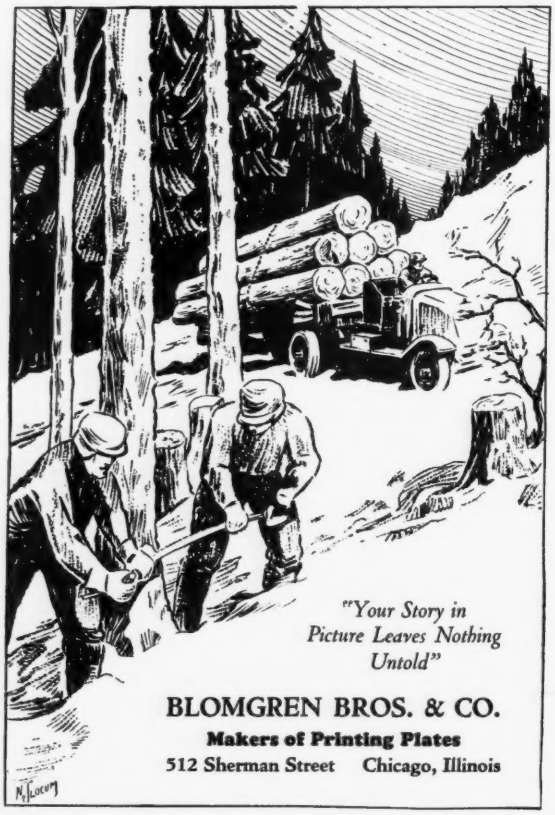
NUREX supplied through all Printers' Supply Houses

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.



(Patented June 1, 1920, and January 6, 1925)

A Flexible Tabbing Compound



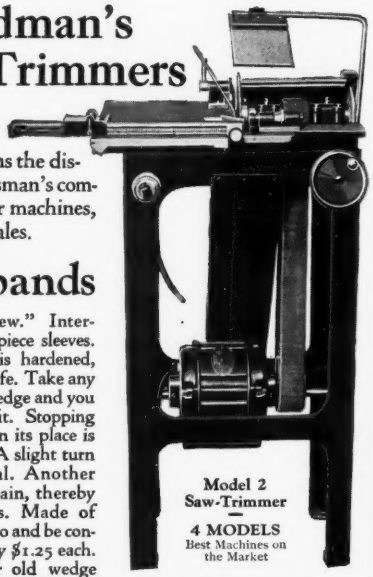
"Your Story in Picture Leaves Nothing Untold"

BLOMGREN BROS. & CO.

Makers of Printing Plates

512 Sherman Street Chicago, Illinois

Hildman's Saw-Trimmers



Model 2 Saw-Trimmer

4 MODELS

Best Machines on the Market

We have no salesmen, will give our patrons the discount of a salesman's commission on our machines, on all direct sales.

Spacebands

"Something New." Interchangeable one-piece sleeves. Slide of sleeve is hardened, giving it longer life. Take any sleeve insert in wedge and you have a perfect fit. Stopping pin eliminated; in its place is a locking stud. A slight turn permits removal. Another turn locks it again, thereby reducing repairs. Made of best steel. Try two and be convinced. Price only $1.25 each. In exchange for old wedge or band, $1.00 each. Extra sleeves, 30c. We have rebuilt spacebands which sell at 95 cents each. *All our spacebands are guaranteed.*

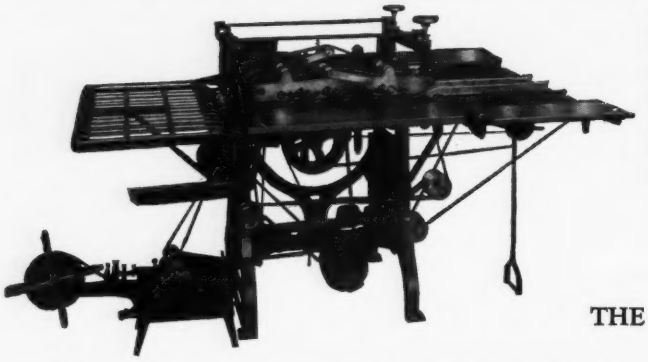
Linotype Supplies at Attractive Prices

Send for Catalogue

The Hildman Saw-Trimmer and Linotype Supply Co.

160 North Wells Street Chicago, Illinois

The Brackett Double Head Stripping Machine



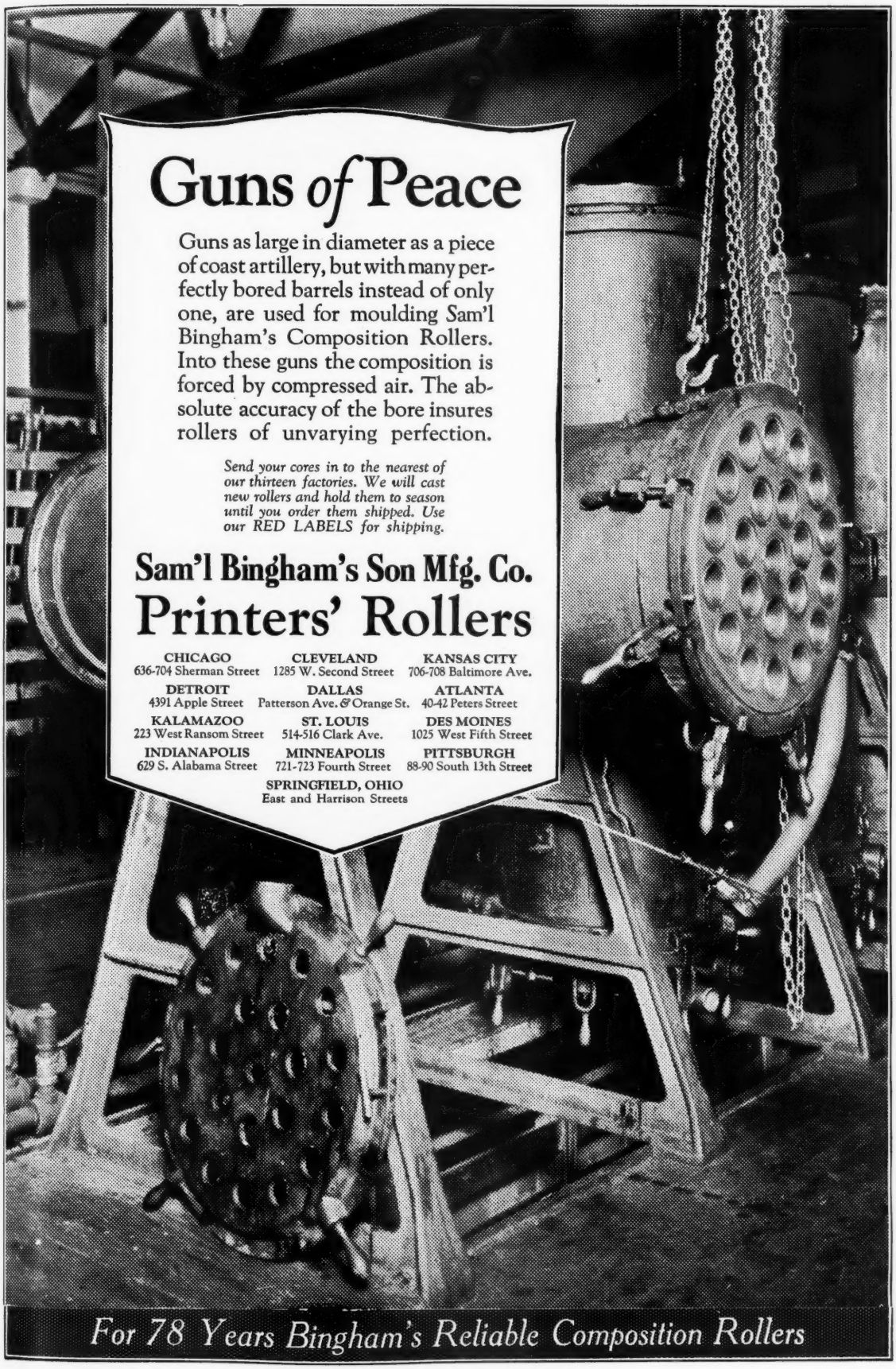
Brings Bookbinding costs down to an unusually low level. The cheapest kind of human labor can not compete with it.

It does the unusual things in bookbinding and does many things better and quicker than hand labor, no matter how good or how cheap hand labor may be obtainable anywhere in the world.

Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers should investigate the unusual merits of this machine if they are interested in lower costs and greater profits.

THE BRACKETT STRIPPING MACHINE CO.

Topeka, Kansas, U. S. A.



Guns *of* Peace

Guns as large in diameter as a piece of coast artillery, but with many perfectly bored barrels instead of only one, are used for moulding Sam'l Bingham's Composition Rollers. Into these guns the composition is forced by compressed air. The absolute accuracy of the bore insures rollers of unvarying perfection.

Send your cores in to the nearest of our thirteen factories. We will cast new rollers and hold them to season until you order them shipped. Use our RED LABELS for shipping.

Sam'l Bingham's Son Mfg. Co.

Printers' Rollers

CHICAGO
636-704 Sherman Street

CLEVELAND
1285 W. Second Street

KANSAS CITY
706-708 Baltimore Ave.

DETROIT
4391 Apple Street

DALLAS
Patterson Ave. & Orange St.

ATLANTA
40-42 Peters Street

KALAMAZOO
223 West Ransom Street

ST. LOUIS
514-516 Clark Ave.

DES MOINES
1025 West Fifth Street

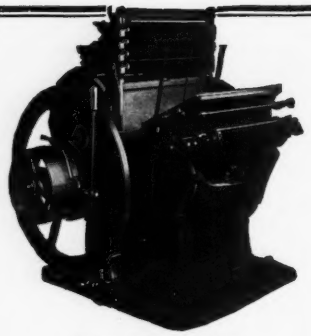
INDIANAPOLIS
629 S. Alabama Street

MINNEAPOLIS
721-723 Fourth Street

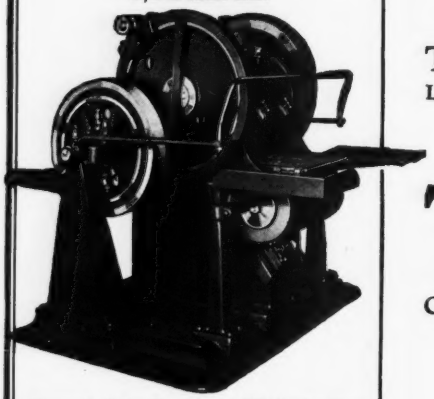
PITTSBURGH
88-90 South 13th Street

SPRINGFIELD, OHIO
East and Harrison Streets

For 78 Years Bingham's Reliable Composition Rollers



Laureate Printing Press
14 x 22 inside chase



Eccentric-Action Stamping and Embossing Press
18 x 24 inside chase

All Types of Platen Presses

There is a Thomson Platen Press for every purpose—from the finest color printing to the heaviest stamping and embossing. Folders showing the complete line will be sent on request. Every printer should have these folders and be posted on *modern* platen presses of all kinds.

If you wish to see our salesman, please so state

THOMSON-NATIONAL PRESS CO., Inc.

Long Island City, New York **Fisher Building, Chicago**

Also Sold by all Branches of the American Type Founders Company and Barnhart Bros. & Spindler

THOMSON

Colt's Armory Printing Presses **Laureate Printing Presses**
Crank-Action Cutters and Creasers
Eccentric-Action Cutters and Creasers
Light and Heavy Embossing and Stamping Presses

NEGATIVE PAPER

NEGATIVE CONTRASTO PAPER FILM STRIPFILM

MADE IN AMERICA

PROCESS FILM

A New Standardized Negative Medium for camera and direct contact printing, adapted to the particular requirements of Photo-offset and Photoengraving

OF SPECIAL INTEREST TO PHOTOENGRAVERS

A New* CONTRASTO STRIPFILM Negative Paper *for stripping on glass or celluloid

Faster, more economical and safer than wetplate—keeps size—manipulation same as wetplate film—no intensifying—perfect density—clear whites—fuzz-free halftone dots—strips wet or dry

FOR PHOTO-OFFSET

CONTRASTO—Nonstripping Negative Paper
(for black-white line work)

CONTRASTO—Stripfilm Negative Paper
(for line and halftone work)

CONTRASTO—Process Film
(for line and halftone work)

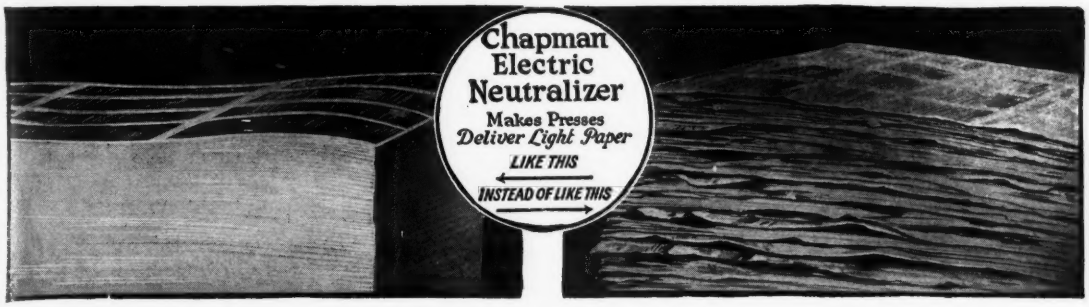
CONTRASTO—"Stayflat" Holder Plate
(keeps paper and film flat in holder)

CONTRASTO—Developer
(for uniform and best results)

POLYGRAPHIC COMPANY OF AMERICA, INC., Rochester, N. Y.

Address orders and inquiries to Sales Office of Company, 237 Lafayette St., New York City . Tel. Canal 7714

Notice—We call the attention of the trade to the name and trade-mark of these products: "CONTRASTO," made in America.



Stop Static Now!

WEATHER forecasters are predicting a long, hard winter. Continued cold weather means costly interference with production and quality due to static electricity in paper and presses. Now is the time to install the

CHAPMAN *Electric* NEUTRALIZER

It eliminates static electricity absolutely, regardless of temperature or atmospheric conditions, thus making it possible for you to *maintain summer production and quality the year round.*

More than 7000 printing presses now equipped.

UNITED PRINTING MACHINERY CO.
38 PARK ROW, NEW YORK
470 ATLANTIC AVENUE, BOSTON
FISHER BUILDING, CHICAGO

will more than Pay for Itself this Winter...

The DOYLE Electric Sheet Heater

PREVENTS OFFSET (Patented) ELIMINATES STATIC

For All Makes of Printing Presses

Enter our order for two Doyle Electric Sheet Heaters, duplicates of those furnished August 20.
STEVENS & THOMAS PAPER CO., Greenwich, N.Y.

Attached order for four additional burners complete Doyle Electric Equipment for our entire plant.
THE VON WELLER LYON CO., Chicago, Ill.

Please send us one more 18-inch heater same as last.
THE JOHNSON TIN FOIL CO., St. Louis, Mo.

Kindly rush a Doyle Heater for 22-inch Kelly Press, same type as furnished last month for our Miehle Vertical Press.
THE OCEAN ACCIDENT CORP., New York City.

Forward immediately heater exactly the same as furnished us on February 15, 1924.
THE REMINGTON PTG. CO., Providence, R. I.

Furnish us immediately one heater for Miller Feeder, exactly like one delivered last week. NELA PRESS, Cleveland, Ohio.

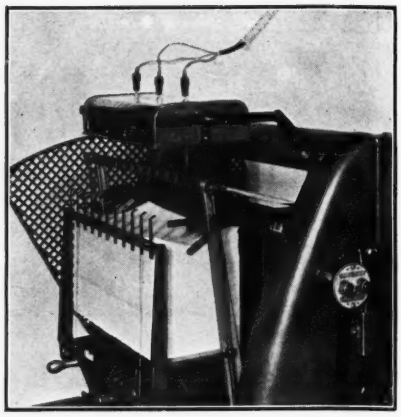
Ask a Printer Who Owns Some

THE J. E. DOYLE CO., 310 Lakeside, N. W., CLEVELAND

Manufacturers of

THE DOYLE VACUUM SHEET CLEANER for Removing Lint
THE DOYLE-ALLEN INK DISTRIBUTOR for Better Platen Work

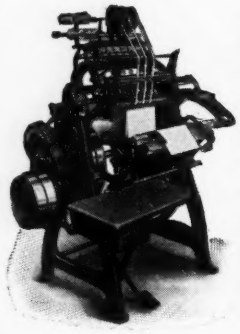
SOLD BY RELIABLE DEALERS EVERYWHERE



THE ORIGINAL AND GENUINE

BREHMER'S Thread Book Sewer

The Printer's and Bookbinder's Best Buy



¶ No alteration of needle bodies is required for the different sizes of books.

¶ The needles are straight and strong and therefore cheap.

¶ Output up to 70 sections per minute.

¶ Strong construction, simplicity of adjustment and minimum upkeep.

Brehmer Thread Sewers
Brehmer Wire Stitchers
Brehmer Folders
Brehmer End Sheet Pasters

GEBRÜDER BREHMER
Leipzig-Plagwitz

"EMBOSSOGRAPHY"

TRADE MARK

Wonderful

ENGRAVED EFFECTS

HARD, FLEXIBLE & PERMANENT

Embossed Effects

ABSOLUTELY **Indestructible**

OUR PATENTED PROCESS is the only method of producing raised printing effects, without the use of dies or plates, that *do not* scratch or crack off,

Hard as Flint, Flexible as Rubber

guaranteed to remain flexible forever; no mincing of words. Send for samples of the work. Complete outfits, **Gas or Electric Machines, $160.00 up.**

Don't buy a toy outfit and expect success

Write for Descriptive Matter, Testimonial Letters from Users, etc.

Established 1915

EMBOSSOGRAPH PROCESS CO., Inc.
251 William Street, New York City



"The Complete Bindery"

BOOK BINDERS

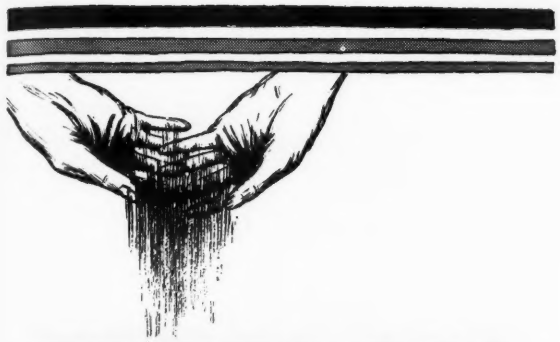
1892 1926

Edition Book—Catalog—De Luxe—Leather
—Cloth—Paper Cover—Pamphlet Binding

Most Up-to-Date Plant ~ Large Capacity

BROCK & RANKIN, *Chicago*

Telephone Harrison 0429 **619 South La Salle Street**



PEERLESS

The Black that Makes the Ink— That Makes YOUR Job!

THE world's leading ink-makers use Peerless Black to guarantee the printer the utmost in quality, luster and free-flowing characteristics.

The Peerless Carbon Black Co.

Sole Selling Agents

Binney & Smith Co
41 E. 42nd Street-New York City

C&G TRIMMITER

The Router, Jig-Saw and Type-high Machine—and other Precision Tools

C & G is the familiar trade mark of those fine precision tools that have become "standard equipment" in the modern printing plant. None of them is just an improvement on devices already in use, but new in principle and new in performance.

The latest addition to this highly useful family of time savers is the Router, Jig-Saw and Type-high Machine—*not an attachment* to a machine built for another purpose, but a separate unit. Two men can work on it at once, doing two different things without interfering with one another.

This newer machine together with the well known C & G Trimmiter make a complete equipment for sawing, mitering, undercutting, planing to exactly type high, sawing unusual shapes—many other things of the kind—all exactly—all in the minimum time.

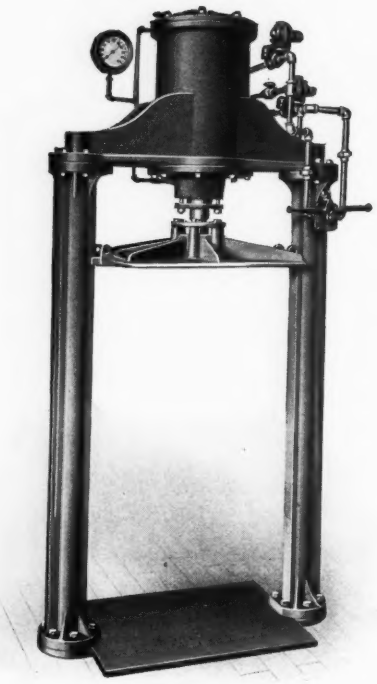
We also manufacture a Hand Miter and Hand Lead Cutter that will be a revelation to you.

In addition to being more useful, C & G Tools are also lower priced, because they are simple mechanically and economical to manufacture.

Write for literature

Cheshire & Greenfield Manufacturing Company

182-184 Huron Street · Milwaukee, Wis.

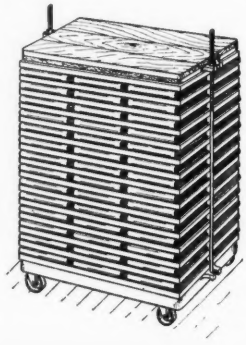


The Berry Pneumatic Standing Book Press

Saves Time, Saves Labor, Saves Floor Space when Operated with the Berry Auxiliary Platforms

One Berry Press will do the work of ten handpresses.

This press will accommodate platforms 20″x27½″ x48″ high. Operated with 60 to 100 pounds' air pressure. The 18″ stroke allows quite a variation in the height of the pile of books.



Write for illustrated circular covering this machine.

Berry Machine Company

716 North First St., St. Louis, Mo.

THE ONLY GENUINE

Typon Reflex Paper and Film

Made by the Polygraphic Company in Laupen-Berne, Switzerland

FOR CAMERA AND CONTACT WORK

A Photographic Negative Material of Super-Excellence for Litho, Offset, Rotagravure and Process Engraving

We have the EXCLUSIVE RIGHT to offer for sale sensitized papers and films heretofore sold under the names "TYPON REFLEX PAPER," "TYPON" and "TRP"

TYPARY AND TYPON CORP. OF AMERICA

461 Eighth Avenue at 34th Street

NEW YORK CITY

Telephone Chickering 8154
Cable Address, "TYPARY," New York

CLIP AND MAIL TODAY

TYPARY and TYPON CORP. of AMERICA
461 Eighth Avenue, New York City

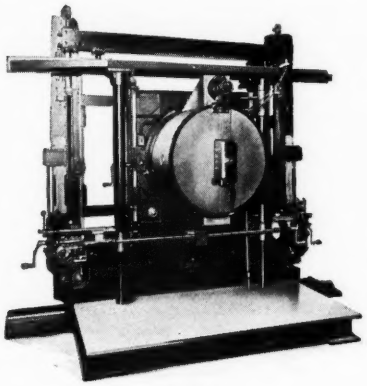
Gentlemen: Please send Typon catalogue fully illustrating and describing the Typon process.

NAME OF FIRM.....

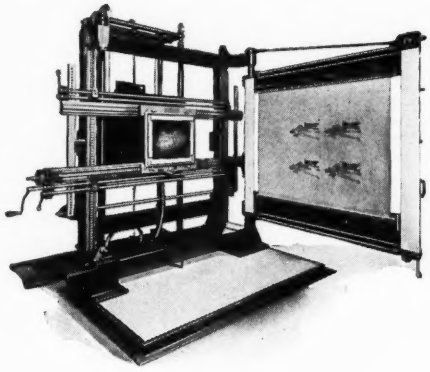
ADDRESS.....

ATTENTION OF.....

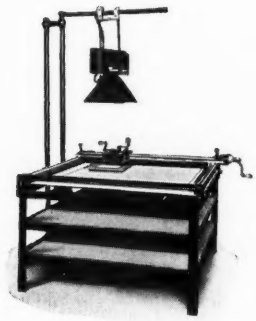
THREE
PHOTO COMPOSING MACHINES
For Making Offset and Direct Press Plates



PRECISION
PHOTO-COMPOSER



UTILITY
PHOTO-COMPOSER



COMMERCIAL
PHOTO-COMPOSER

The finest offset work is printed from H-B Photo Composed Press Plates.

20 years of intensive experience behind these products.

PRECISION EQUIPMENT
Price $20,000 Complete

For high-speed production on repeat or combination forms.

REGISTER AREA, 44″ x 64″
PRESS PLATES UP TO 51″ x 67″

UTILITY EQUIPMENT
Price $15,000 Complete

For full range of work sizes, including Cutouts and Posters.

REGISTER AREA, 44″ x 64″
PRESS PLATES UP TO 51″ x 67″

COMMERCIAL PHOTO-COMPOSER
Price $4,500

For color and commercial work on Press Plates up to 38″ x 52″.

AUXILIARIES CAN BE PURCHASED AS NEEDED

All machines guaranteed to give satisfactory results.

Write for further information

HUEBNER-BLEISTEIN PATENTS COMPANY

344 Vulcan Street, Buffalo, N.Y., U. S. A.

SATISFACTION GUARANTEED

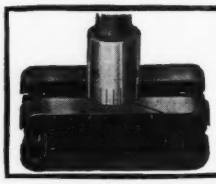
$450.00 Buys a **"KALAMAZOO" Saw-Trimmer**

Complete Jig-Saw, Drill, Router, Miterer, Mortiser, Circular Saw-Trimmer and Motor

THE SNAPPY "FORD" OF SAW-TRIMMERS

We also build the "LINCOLN" of saw-trimmers at $750.

J. A. RICHARDS CO. 903 NO. PITCHER STREET KALAMAZOO, MICHIGAN



THE BEST QUOIN For Every Purpose

Over 10,000,000 Sold

Samuel Stephens and Wickersham Quoin Company

174 Fort-Hill Square, Boston, Mass., U. S. A.

PRESSES for Lithographers, Printers, Folding Box Manufacturers and Newspaper Publishers.

Tell us your requirements

WE HAVE THE PRESS

WALTER SCOTT & CO., Plainfield, New Jersey

Grove's Gauge Pins and Grippers

for Platen Presses



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, $1.00 per dozen.

Lowest Price — Strongest — Most Durable Pins and Grippers on the Market

Order from Your Dealer or Direct

Jacob R. Grove Co. Investment Building WASHINGTON, D. C.

PRINTERS' BUSINESS PROMOTION

TriAd Monthly Business Builders

House Organs, Blotters, Envelope Inserts, Self-Mailers, Copy, Cuts, Layout Complete — Ready to Print

Inexpensive—Write today for particulars

TRIAD DIRECT ADVERTISING SERVICE

600 West Jackson Blvd. CHICAGO, ILL.

"THE HUMAN FIGURE"

By JOHN H. VANDERPOEL

is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 53 full-page drawings. "THE HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

Price, $2.75; Postage, 10 Cents Extra

THE INLAND PRINTER CO., 632 Sherman St., Chicago



PATENTED

Reid Linotype Magazine Storage Rack

7 reasons why you should buy them

1—Holds more magazines in a given space than any other rack.
2—Valuable storage space above and below the magazines.
3—Size of rack to hold 11 magazines, width 34½ inches, depth 26½ inches, height 60 inches.
4—No moving parts, all iron and steel, will last indefinitely.
5—Magazines will not fall on floor.
6—No wear on mouth of magazine.
7—Price of 11 magazine rack, $105.

Write for full descriptive booklet

WILLIAM REID & CO., 537 S. La Salle St., Chicago, Ill.



Any number of colors on one or both sides of paper.

Fastest Flat Bed and Platen Press made.

7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound.

Attachments for perforating, punching, tag reenforcing, eyeletting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company

Straight and Cedar Streets Paterson, New Jersey

PINCH-HITTING CARTOONS



NEARLY 1,000 Cuts carried in stock for Printers, Advertisers, House-Organs, Sales Managers, Conventions, Secretaries, etc.

Send $1.00 for catalogue to be refunded out of first order

Special Art Work to Order

BUSINESS CARTOON SERVICE INC.

30 North Dearborn Street, CHICAGO

AMERICAN FINISHING CO.

E. S. DE LEON, Proprietor

Finishers to Lithographers' and Printers' Trade

Varnishing, Gumming, Tinning Hangers, Open Die Cutting, Roughing, Paraffining, Etc.

Office and factory

500 South Peoria St., Chicago

Telephone Haymarket 2446

HOFF

Slitter, Perforator and Scorer Attachments

Used by:

G. F. Kiernan Co.

Chicago, Illinois

Leslie D. Hoff Mfg. Co., Hillside, N. J.

American Type Founders Co.

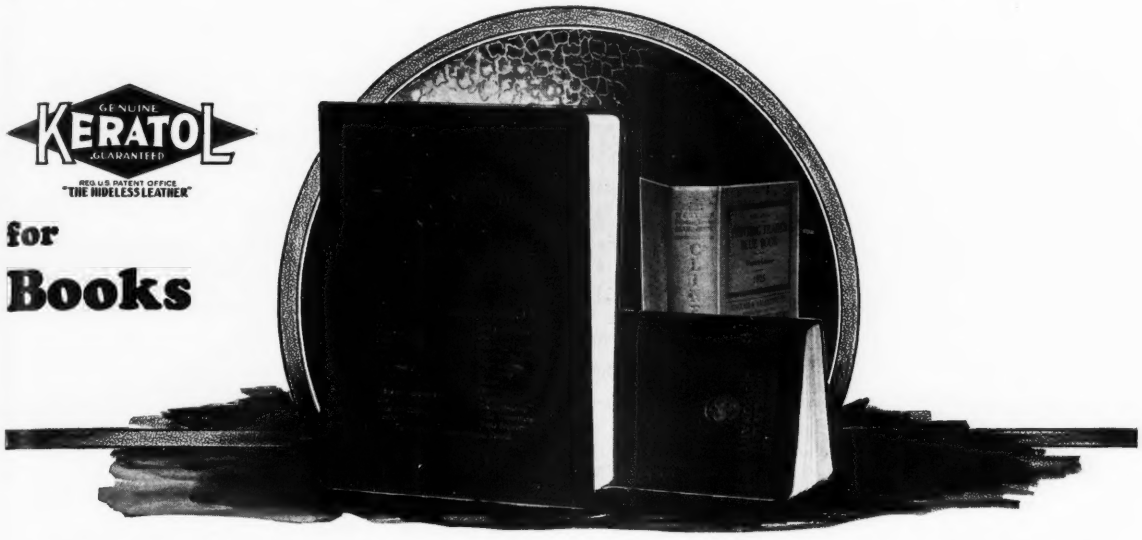
Or Any Authorized

DEALER IN "PRINTERS" SUPPLIES

GENUINE KERATOL GUARANTEED
REG. U.S. PATENT OFFICE "THE HIDELESS LEATHER"

for

Books



THE BINDINGS you select reflect your knowledge and judgment of material. If they stand up under constant and hard usage and retain their beauty and shape, they are a mighty big advertising factor in your favor.

Trust your finest jobs to Keratol, "the hideless leather," for beauty and leather-like appearance. It can not be surpassed for durability, it is on par with animal leather for "stand up ability," it knows no superior, and it costs much less than animal leather.

It comes in any length, color, weight or grain; it cuts without waste; it works up easily; it is not affected by water or acid; and it is by far the most economical and durable binding material yet discovered.

Your bookbinder will know just how to use it and where to get it conveniently. Specify Genuine Keratol on your next binding job, and meantime—*do you want a sample?*

The Keratol Company 191 Tyler Street Newark, New Jersey

Sale of PRINTING MACHINERY

Bronzers

5/0 Miehle, with UPM Bronzer
2/0 Miehle, with Bronzer
Cottrell, with Bronzer, 26x39
UPM Bronzer, with Cross Continuous Feeder, 44x54

Automatic Presses

One Kelly, Model "B"
Two Miller High Speed
12x18 Miller Units
10x15 Miller Units

Open Presses

14x22 Laureate
14x22 5 C.
14x22 C. & P.
12x18 C. & P.
8x12 C. & P.

2-Color Miehles

Two 3/0 Miehles, 45½x62
With Extension Delivery
Three 1/0 Miehles, 42 7/8x56
With Extension Delivery and Continuous Feeders

Single Colors

One 5/0 46x65 Miehle
One 2/0 43x56 Miehle
One 4/3 30x42 Miehle
One 4/3 28x41 Babcock
One Pony Miehle
Four G.W. Premiers, 42x56
With Cross Feeders, Rouse Lifts and Extension Deliveries
One G.W. Premier, 28x41
With Dexter Suction Pile Feeder

May be seen in operation at any time, by appointment

Every Press with Full Guarantee

Cutters

44-inch Oswego
44-inch Seybold
34-inch Seybold
30-inch C. P. Hand Cutter

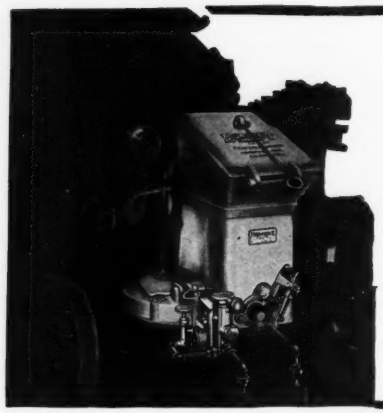
Miscellaneous

One Boston Stitcher, ½-inch
Blatchford Bases and Catches
Hamilton Ad-Man Type Cabinets
One Cross Feeder, 43x56

—

Phone, Wire or Write

HOOD-FALCO CORPORATION
TELEPHONE: BEEKMAN 1034
19 Cliff Street, New York, N. Y.



WHY PIG METAL?

Save the cost of remelting—Save the life of your metal. Use the Monomelt Single Melting System.

USED BY THE INLAND PRINTER

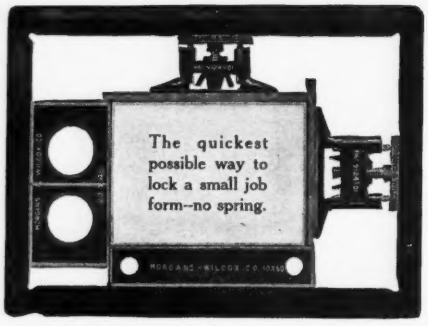
The high quality composition in THE INLAND PRINTER is made possible by the use of Monomelt slugs. ¶ Hundreds of modern composing rooms use the Monomelt System for clean metal—solid slugs—automatic feeding—perfect temperature control—increased production. ¶ 2000 Monomelts in use—both electric and gas models.

Send for information and comments of users

THE MONOMELT COMPANY

4514 Ravenswood Avenue Chicago, U. S. A.

Start New Year Right!



The print shop equipped with our Few-Piece Form Locking System has eliminated much of the trouble experienced with the old-fashioned locking devices. The first cost is small. The locks will last for years with an occasional cleaning and a drop of oil on the screw. Our Iron Furniture requires no care at all. Daily use keeps it clean. Equip with the M. & W. Lock-Up System and start the New Year right.

Morgans & Wilcox Mfg. Co.

Middletown, New York, U. S. A.

Something New!

TICCO OPAQUE COVER

This new TRIANGLE COVER INK is different from any Cover Ink you ever used. It is bulky, easy-working, opaque and—it *covers*. Send for "Comparative Test Folder." It tells the story better than it can be told here.

For BETTER INKS
—try TRIANGLE

TRIANGLE INK and COLOR COMPANY

Litho & Printing Inks For All Purposes

26-30 Front Street, BROOKLYN, N. Y.

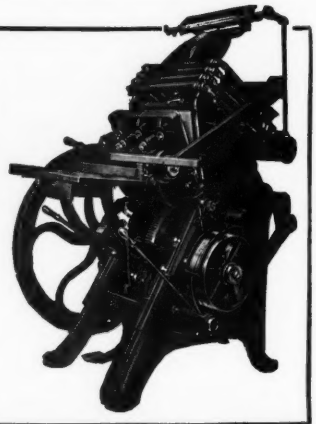
PHONE: TRIANGLE 3770-71

Western Service Office: 13 So. Third Street, St. Louis, Mo.

"PROUTY"

Obtainable Through Any Reliable Dealer

LATEST
Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment
(UNEXCELLED)



MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

Office and Factory: EAST BRIDGEWATER, MASSACHUSETTS

The

Southworth Quality

Heavy Duty, Combination Multiple Punching and Perforating Machines



The Heavy Duty Super Portland Punching Machines

Our Foot, Belt and Motor Driven Super Portland Punching Machines are designed to do Heavy Duty Punching and Perforating. These machines are used for Punching Round and Open Holes, Round Cornering, Perforating, Tab Cutting and Indexing. Special equipment of any kind can be furnished.

Our machines will do as wide a range of work as any punch now on the market and are guaranteed as to workmanship and material.

Southworth Perforators are built in Heavy Duty Models, and the dies guaranteed for five years' service. We



28-Inch Heavy Duty Motor Driven Perforator with Full Equipment

can supply 15-inch Hand Power, 20 and 28 inch Foot Power, 28-inch Belt and Motor Driven Machines.

Send for Bulletin Illustrating Machines

Purchasing equipment of our make guarantees you service and satisfaction after continued use.

In Stock and for Sale by Agents and Type Founders

Manufactured by

Southworth Machine Co.

PORTLAND, MAINE

You Need This Label Paster

in your Bindery and Shipping Departments!

Saves all brushes and two-thirds of the mucilage.



Sticks Labels Faster!

STIKFAST

TRADEMARK REGISTERED

SANITARY LABEL PASTER

(Speeds up deliveries)

CONVENIENT, economical, neat, "Stikfast" is indispensable for Bindery and Shipping Departments. A turn of the handle, a single pressure of the label to the package, and the whole surface adheres evenly and securely. It rules the underside of the label with heavy, parallel lines of mucilage. Permits exclusive use of inexpensive, ungummed labels. The improved appearance of your merchandise will add much to the impression when received. "Stikfast" applies mucilage under the label only—it never smears the wrapping, causing packages to stick together—and labels will not pull off, warp, or blister.

A Few of the Satisfied Printers and Publishers Using Our Machines

Northern Bank Note Co., Chicago; Lorenz Publishing Co., Dayton, Ohio; Standard Dairy Products Co., Cambridge, Mass.; University Press, Chicago; Extension Magazine, Chicago; Edward E. Babb, Boston, Mass.; Harter School Supply Co., Cleveland, Ohio; Blakeley Printing Co., Chicago; Commercial Bindery, Detroit, Mich.; Lewis E. Meyers & Co., Valparaiso, Ind.; Chas. E. Merrill & Co., Chicago; Webb Publishing Co., St. Paul, Minn.; Clark & Courts, Galveston, Texas; A. W. Dewes, St. Louis, Mo.; P. F. Volland Co., Chicago; Eau Claire Book & Stationery Co., Eau Claire, Wis.; American Kardex Co., Tonawanda, N. Y.; Scott Foresman & Co., Chicago; Harold Rossiter Music Co., Chicago; St. Paul Book & Stationery Co., St. Paul, Minn.; Waverly Press, Baltimore, Md.; Williams & Wilkins Co., Baltimore, Md.; National Blank Book Co., Chicago; Triangle Printing Co., Philadelphia, Pa.; Methodist Publishing House, Kansas City, Mo., and Nashville, Tenn.; G. P. Putnams Sons, New York; Cedar Rapids Republican, Cedar Rapids, Iowa; Cokesbury Press, Nashville, Tenn.; Lamar & Barton, Nashville, Tenn.; Rand, McNally & Company, San Francisco, Calif.; Abbott Educational Co., Chicago; Ervin Press Corporation, Buffalo, N. Y.; Commissariat of the Holy Land, Washington, D. C.; Nebraska Printing Co., Lincoln, Neb.; Forster Music Publisher, Inc., Chicago; Excelsior Printing Co., Chicago; The Macmillan Co., Chicago; Tucker-Kenworthy Co., Chicago; Hillison & Etten Co., Chicago; La Salle Extension University, Chicago; Everyday Life, Chicago. Marshall Field & Co., Chicago, use 700 at their wrapping and mailing desks; Carson, Pirie, Scott & Co., use 250.

Made in Three Sizes

No. 5 Stikfast.....**$10.00**
For labels not to exceed 3 x 4 inches.

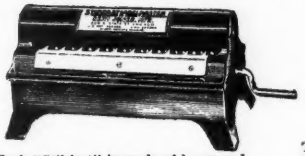
No. 9 Stikfast.....**$15.00**
For labels not to exceed 6½ x 6½ inches. This size machine pastes the standard American Express waybills. This is our most popular size.

No. 12 Stikfast.....**$20.00**
For large labels.

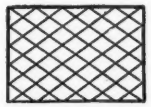
MOTOR UNITS for any size machine $40.00 additional, enabling operator to do at least one hundred per cent more work because both hands may be used.

Each machine can be used for any size label from a postage stamp to its capacity. We send one pound of dry mucilage and one pint of liquid mucilage free with each machine. This mucilage can be mixed to any consistency by adding cold water and can be used for any purpose that an adhesive is used for. This mucilage is not only used in our pasting machine, but it may also be mixed thick for pasting fiber cartons or thin for office mucilage. A pound of the dry mucilage will absorb a pint and a half of water, making half a gallon of mucilage for fifteen cents if bought in 80 lb. bags. Prices on "Stikfast" Mucilage:

5 lb. bags	**$1.25**	**25 lb. bags**	**$4.75**
10 lb. bags	**2.30**	**50 lb. bags**	**8.50**
80 lb. bags	**$12.00**		



Each "Stikfast" is made of brass and cast iron baked enameled. Will last a lifetime. NEVER WEARS OUT.



This is the way the back of your labels will look after being run through the "Stikfast" Label Paster. Note the lines of Mucilage.

FREE TRIAL COUPON

BERT JONES, 1528 Republic Bldg., Chicago:

Send me on free trial one "Stikfast" Label Paster and 1 pound of Dry Mucilage. I am enclosing one of the largest size labels we use. Please send a suitable "Stikfast" for same (WE CANNOT ACCEPT TRIAL ORDERS WITHOUT YOUR LABEL.) I will try your machine five days, and if not satisfactory I will return same by PARCEL POST OR PREPAID EXPRESS

Name.....

Address.....

City..... State.....

This trial offer only for United States on account of customs regulations.



There Are Few Things
That Count Like
THE REDINGTON
Counters for all kinds of Press Room Equipment
F. B. REDINGTON CO.
109 South Sangamon Street Chicago, Ill.

WESTON
LEADERS IN LEDGER PAPERS
Write for Samples
Byron Weston Company
Dalton, Massachusetts

VELLUMS *and* FABRICS
For Commercial Printers,
Lithographers, Engravers, Novelty Manufacturers, Blue Printers
Send for samples and prices in sheets or rolls
Manufactured by
WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila, Pa.

There is only one ENGRAVING
That produced by the Artist on Steel and Copper and
EMBOSSED ON OUR PRESSES
MODERN DIE & PLATE PRESS MANUFACTURING CO.
Belleville, Illinois
Everything for the Engraving Department

BARNES-CROSBY COMPANY
E. W. HOUSER, PRES.
ADVERTISING ART STUDIOS
PHOTO-ENGRAVING SHOPS
9-NORTH FRANKLIN ST. COR. MADISON ST.
CHICAGO, ILL.
MEMBER AMERICAN PHOTO ENGRAVERS ASSOCIATION

FOR INFORMATION RELATIVE TO THE
Original Chalk Overlay
WRITE TO
THE MECHANICAL CHALK RELIEF OVERLAY PROCESS
61 Park Place, New York, N. Y.

DUNHAM-WATSON CO.
Successors to
Frederick Dunham Co.
Printing Ink
PRINTING OFFSET & LITHO INKS
VARNISHES DRIERS DRY COLORS
638 SOUTH CLARK STREET
Chicago, Ill.

Folders - Feeders - Stitcher Feeders
Roll Feed Presses - Round Hole Cutters
GEORGE R. SWART & CO., Inc.
Printers' and Bookbinders' Machinery
NEW YORK 461 Eighth Avenue
PHILADELPHIA Bourse Building
CHICAGO Rand McNally Bldg.

QUALITY
HAND-MADE METAL
RULES
INTRODUCING our exclusive Art Series Designs. Special Rule Faces made to order.
Free for the asking. We shall be glad to send you a sample sheet showing our 280 Hand-made Rules. Rule used on this ad. is our No. 697.
Printers Supply Service
Harrison 0883-0897
719 S. Dearborn Street Chicago, Ill.
Margach Metal Feeders

Pencil and Pen Carbons
WE cater to the Printing Trade in Making the Most Up-to-Date Line for
ANY CARBON COPY WORK
Also All Supplies for Printing Form Letters
MITTAG & VOLGER, Inc.
Park Ridge, New Jersey
MANUFACTURERS FOR THE TRADE ONLY



Magazines
made by the originators and developers of the Linotype are the result of forty years' experience in this highly specialized field of manufacture. Think it over.
TRADE LINOTYPE MARK
Mergenthaler Linotype Co.
New York San Francisco Chicago New Orleans
Canadian Linotype Limited, Toronto
Representatives in Principal Cities of the World
Linotyped in Carlon Old Face and Cloister Bold



Bright, New, Happy Little Cartoons
Note the Handy Notch for initial if desired. Mark the "Ben Day" effect. Observe the masterful drawing and you forget that these cartoons are stock cuts. But that's just what they are and proofs are yours upon request.
All Types of Cartoons Handy Cartoons *Drawn for all Purposes*
55 EAST WACKER DRIVE, Dept. I, CHICAGO

METALS
Linotype, Intertype, Monotype,
Stereotype. Special Mixtures.
QUALITY FIRST, LAST
AND ALL THE TIME.
E. W. Blatchford Co.
230 N. Clinton St., Chicago
World Building, New York

Find That Cut
IN A FEW SECONDS



The Vertifile
Half the Space
Costs Less
Modern Steel
Built for Hard Service
Sectional
Add as You Need
Write for literature and capacity chart.
Harlo R. Grant & Co.
2322 Madison St., Chicago
Less in cost than a good plate lost.

HENRY C. NYGREN, *President* JOHN DAHLY, *Treasurer* H. W. DAHLY, *Secretary*

Announcing

NYGREN-DAHLY COMPANY

A Consolidation of

A. G. BURTON'S SON, INC. RAYFIELD-DAHLY CO.

218-230 NORTH JEFFERSON STREET

CHICAGO

Manufacturers

Printers' and Bookbinders' Machinery — Numbering and Paging Machines
Tab Cutting Machines — Punching Machines — Round Hole Perforators
Celluloid Machines — Rotary Perforating Machines — Embossing Machines

The UTILITY (Double Capacity) HUMIDIZER

Will be announced in February

At last, a *low priced* air-moistening and air-purifying machine is available for the printer, the invention of Charles H. Cochrane. ¶ Printing trade engineers agree that the simple scientific remedy for paper troubles in the pressroom is uniform humidity. It is the changes in moisture content of the air that cause static troubles, paper stretching and shrinking, etc. Four units of this humidizer will serve an 8-cylinder pressroom, at a cost of only $3.50 per week. ¶ Heretofore the cost of humidifiers has prevented their general use. Write for particulars.

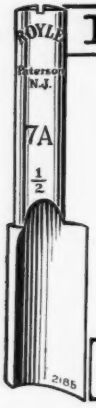
THEY ARE TO BE MARKETED BY THE

UTILITY HEATER COMPANY

Manufacturers of the well known UTILITY GAS AND ELECTRIC HEATERS,
the only really safe heaters sold for printing presses. Over 2,000 in use.

Telephone: Canal 2989 **239 Centre Street, NEW YORK**

ROYLE ENGRAVING MACHINERY



SUPERIOR EQUIPMENT for routing, lining, beveling, and blocking photo-engraved plates and electrotypes. Catalog No. 300.

The Royle Micro-Edger saves the printer's time by trimming cuts and slugs to exact point size. Bulletin No. 269.

JOHN ROYLE & SONS
PATERSON — NEW JERSEY



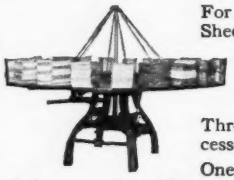
Aigner's Special Index Tabs

There's an Aigner Index Tab for every indexing need. Just find out what your customers need and then put it up to us.

Ask for our Index Specialty Catalogue "IT'S FREE"

G. J. AIGNER & COMPANY
Manufacturers
521-523 West Monroe Street, Chicago
(2906 D)

Rotary Gathering Table



For gathering Book Sections, Single Sheets and Calendar Pads.

Only Variable Speed Bindery Table on the Market

Three years' test has shown it a success and a money and time saver. One to six girls sit or stand at work at the same time. The work comes to them.

LET US TELL YOU ABOUT IT

The Efficiency Bindery Table Company
General Office: 12130 Eggleston Avenue, Chicago, Illinois

BLOW OUT THE DUST



With a
CADILLAC PORTABLE ELECTRIC BLOWER

Now is the time that grit and dirt blow in through the open windows and settle all over the typesetting machines — on keyboards, magazines and motors — and begin the slow but sure work of "DUSTRUCTION." ¶ You can keep your electric motors and typesetting machines free of dust and dirt with the CADILLAC Blower. Instantly convertible for suction cleaning. Requires no oiling.

CLEMENTS MFG. CO., 602 Fulton St., Chicago

KRUG ELECTRIC CO.

KRUG

Maintenance
General Contracting
Installations

Completely equipped shop for Armature Winding, General Electrical Repairs and Experimental Work.
Complete stock of new and slightly used Motors, Armatures, Field Coils and Repair Parts of all kinds for quick service in an emergency.

MOTORS—we buy them, sell them and stock them for immediate deliveries, new or slightly used. No stock is more complete (motors, armatures, field coils and parts) and no electrical service is more prompt, more intelligent or more satisfactory because—Krug specializes in serving the Printer and allied craftsmen.

Phone, write or wire

35 Murray St., New York
WALker 1555-6
Night Phones: Tremont 4167 — Bergen 2868

Reduce the High Cost *of* Make-Ready

Making the form ready in the pressroom is an important element in the cost of the job; inferior electrotypes require a lot of make-ready.

Dinse-Page Electrotypes Do Not. They Lower the Cost of Production.

Dinse, Page & Company
725 S. La Salle St., Chicago. Tel. Harrison 7185

STOP OFF-SET *with*

O-K OFF-SET COMPOUND

Guaranteed to Satisfy
Safe, Effective, Economical

O-K OFF-SET COMPOUND CO.
3326 Montrose Ave., Chicago, Ill.

SEND FOR FREE SAMPLE

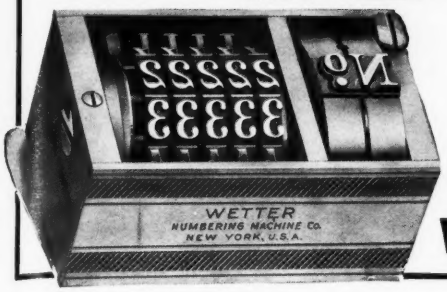
SPEAKING OF OUR BOOKLET
"57 ANSWERS TO 57 QUESTIONS"

JOHN EDWARD COBB, *Typographer*, Milwaukee, *writes:* "It covers so completely the important problems of metal troubles that its value is realized at first glance."

You may have a copy of this booklet by writing

UNITED AMERICAN METALS CORP'N
Foot of Clay Street, Brooklyn, N. Y.
or 451 North Oakley Boulevard, Chicago, Ill.

Boston Model **WETTER** **NUMBERING MACHINES**



The Machine with a LOW Plunger

Will Stand Up to the Most Exacting Conditions

By comparison the Wetter **Boston Model** stands out as the most dependable Numbering Machine made. *Why consider any other?*

SOLD BY ALL TYPE FOUNDERS

Wetter Numbering Machine Co. Atlantic Ave. and Logan St. Brooklyn, N.Y., U.S.A.



BLURRED AND ILLEGIBLE PROOFS, leaving things for the proofreader or customer to guess at, often cause errors and the expense of a re-print.

Poco and Potter Proof Presses make the kind of proofs that help catch all the errors.

There are six styles and sizes to select from. Prices run as low as $125.00.

LITERATURE SENT ON REQUEST

Hacker Manufacturing Co.
320 S. Honore Street, Chicago, Ill.

Books Bound in Holliston are "Bound to Wear"

Holliston Book Cloths

Available in a wide range of handsome colors with embossing in many attractive patterns.

Bindery Supplies

A complete stock of standard bindery supplies is carried at each of our branch offices.

THE HOLLISTON MILLS, INC.
Norwood, Massachusetts

BOSTON NEW YORK CHICAGO ST. LOUIS

The Norman F. Hall Co., San Francisco, Cal.
The Wilson-Monroe Co., Ltd., Toronto, Ont., Canada

Why **ARE BAUM FOLDERS THE FASTEST SELLING FOLDERS IN AMERICA?**

Probably because they are

Simple · Easy to operate · Spoilage-proof · Versatile · Speedy Accurate · Sturdy · Guaranteed five years · Compact

And—SO CLOSELY PRICED they invariably RETURN THE ENTIRE INVESTMENT IN FROM ONE TO FOUR WEEKS' ACTUAL USE. Try one out on your own work—without obligation or expense. Write for our "Payment Out of Folder Earnings Plan, Instead of Out of Capital."

6 Models, $270 up. All Motor-driven **RUSSELL ERNEST BAUM** **615-625 Chestnut Street, Philadelphia**
BRANCHES: New York Chicago Baltimore Washington Detroit Cleveland St. Louis Minneapolis AGENCIES EVERYWHERE

BARGAINS

We carry the largest stocks in Job Lots of Perfects and Seconds in the World. At all times we have bargains in the following lines:

Blanks — Coated one and two sides.
Blotting.
Bonds — White and Colors.
Book Papers — Enamel, M. F., S. & S. C., Eng. Fin., Eggshell, etc., in White and Colors.
Box Boards.
Bristols — Index and Satin.
Card Boards.
Check Book Cover.
Cover — Embossing.
Folding Enamel — Extra Strong, the best of its kind.
Litho Label.
Manila — Document.
Mimeograph.
Offset Papers.
Post Card — Coated and uncoated.
Railroad Board.
Tough Check.
Second Sheets.
As well as miscellaneous Job Lots of every kind and description.

Best Quality—The papers which we carry are all bargains at the price. They consist of discontinued lines of the best mill brands, mill over-runs, job lots, etc. All of good quality and perfect stock in every respect. Our re-sorted "seconds" are carefully sorted in our own plant.

Extra Strong Folding Enamel—This is one of our leaders. At the price it cannot be excelled.

OUR PRICE LIST—Is issued monthly, and shows all special lots and bargains. Send for your copy. It will save you many a dollar.

BARGAIN PAPER HOUSE

411-423 West Ontario Street Chicago, Illinois

Three Branch Offices:
PITTSBURGH, PA., 209 E. Ninth St., Phone Grant 103
MILWAUKEE, WIS., Plankington Arcade, Phone Grand 44
PEORIA, ILL., 535 Peoria Life Bldg., Phone 8685

Stokes Plateless Embossers

are used by leading printers in all parts of the world for producing beautiful glossy or mat relief on plain type printing. The work defies actual die embossing in appearance and is done by a simple electro-chemical process, without the use of any dies or embossing plates. Samples of work and catalogue sent on request.



Outfits priced from $15 to $225

Stokes Embossing Powder is shipped under a money back guarantee to any part of the World at following prices. Sample with instructions sent upon the receipt of ten cents in postage.

Dull or Gloss Embossing Powder.....$2.25 lb.
Gold or Silver Embossing Powder.....3.00 lb.

Export Inquiries Receive Prompt Attention

THE A. STOKES COMPANY
HUDSON, OHIO., U. S. A.

PRACTICAL & POPULAR BOOKS

By J. L. Frazier



Price $5.00
Postage Prepaid

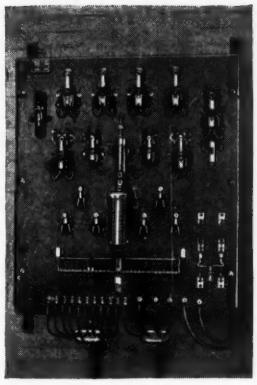
Price $5.25
Postage Prepaid

Type Lore contemplates the practical, esthetic and historical phases of typography in an unusual, interesting and understandable way. Chapter titles are popular types. Considered in the order in which forms they are based on were developed, the result is an organized, comprehensible story of outstanding events and individuals in the development of typography—combined, for the benefit of the working typographer, with text which rates the various types according to merit and also instruct, in their effective and esthetic, as well as appropriate, use. In its format and typography, too, Type Lore exemplifies the book beautiful; the very sight of it is helpful and inspiring.

Modern Type Display is for printers and typographers who would know how to make type efficient. It gets down to the grass roots; it develops the subject of typographical display from first principles to the subtlest details; it is a veritable encyclopedia of ideas that enable you to make type talk. Design, too, is thoroughly covered; the basic principles of layout, so essential if one's work is to attract by pleasing the esthetic sense, are explained and also illustrated. In short, this popular book—the big second edition of which is already largely sold—is a complete course of instruction on subjects the mastery of which means outstanding ability and opportunity for advancement.

THE INLAND PRINTER COMPANY, 632 Sherman Street, CHICAGO, ILLINOIS

Monitor full automatic controller for a 20-h.p., 230-volt d.c. main motor and two auxiliary small motors on check-printing machine.



The Monitor System

insures simplicity and certainty of correct operation

This Monitor full-automatic controller is used on a check-printing machine. It provides for automatic acceleration of the motor in accordance with a safe predetermined program and permits of speed reduction to approximately 10 per cent of normal—all from conveniently located control stations.

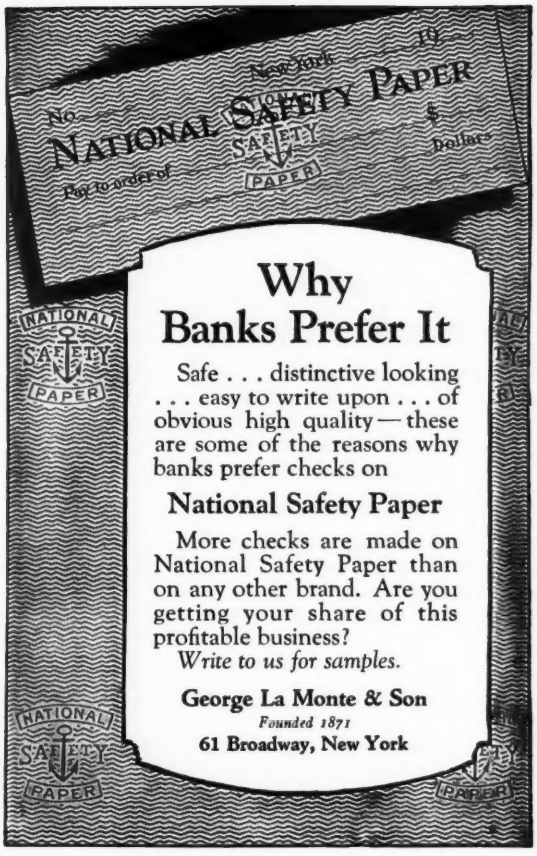
Of greatest importance is the simplicity and certainty in control. The control lever is always visible regardless of the position in which set.

Write for Bulletin 42-103. For newspaper press controllers ask for Bulletin 42-108

Monitor Controller Company

6631-2 BALTIMORE, MARYLAND

New York Chicago Buffalo Cincinnati Detroit Pittsburgh Philadelphia St. Louis Birmingham New Orleans Cleveland Boston Washington Los Angeles San Francisco



Why Banks Prefer It

Safe . . . distinctive looking . . . easy to write upon . . . of obvious high quality—these are some of the reasons why banks prefer checks on

National Safety Paper

More checks are made on National Safety Paper than on any other brand. Are you getting your share of this profitable business?

Write to us for samples.

George La Monte & Son

Founded 1871

61 Broadway, New York

"We wonder how we managed So many years—"

But read the whole letter:

The Mentges Folder Co.
Sidney, Ohio May 14, 1926

Gentlemen:—We are very glad to tell you that we are entirely pleased with the Mentges No. 112 Letter and Circular Folder which we installed in our plant some little time ago.

In fact, we are so well pleased with it that we could not get along without it, and we wonder how we managed so many years before it became a part of our equipment. It certainly fills a long-felt need. Yours very truly,

KOENEMANN-RIEHL & COMPANY
BY EDW. D. KOENEMANN

Perhaps a Mentges No. 112 would serve you just as well. It is easy to find out. Just drop us a line and we will describe the

Mentges Free Demonstration Plan

Let the folder convince you, in your shop on your work

THE MENTGES FOLDER COMPANY
SIDNEY, OHIO

Acme No. 6½

Binds from ⅛ inch to ½ inch thickness of all kinds of paper

A necessary and profitable part of every printing office equipment

A sturdy Staple binder made for flat and saddle back work.



Six different lengths of staple in three thicknesses of wire.

Only adjustment necessary is for different thicknesses of work.

Downward pedal stroke.

Ten inch reach for insertion of work.

Staples to a core: Fine, 313; Medium, 200; Heavy, 125.

The Acme Staple Binders are the only Staple Binders made complete from the raw material to the finished product in our own factory.

Catalogue on request

Acme Staple Co.

Established 1894

1643-47 Haddon Avenue, Camden, N. J.



Build Business With Book Form Cards!

They are working for hundreds of other printers—why not let them work for you?

THE PRINTER who prints nothing but ordinary business cards is only an ordinary printer—and the printer who can furnish *the cards that detach from tabs with perfect edges* is a long step ahead of him.

You can obtain these blank scored cards direct from us, ready for printing and inserting in Patent Lever Binder Cases holding 15 or more, which require no binding or stitching. We will supply you with these leather cases, in different styles and grades, in which the cards are kept crisp and fresh.

PRINTERS' SPECIAL GRADE SAMPLE ASSORTMENT LOTS

200 Cards, Business Size $1
2 Lever Binder Cases
1,200 Cards, 4 Sizes - - $5
8 Lever Binder Cases
2,500 Cards, 4 Sizes - - $10
15 Lever Binder Cases

Profit on these cards and cases will average you 50 per cent. Capitalize on the demand for them! The field we have been cultivating for you during the past years is unlimited!

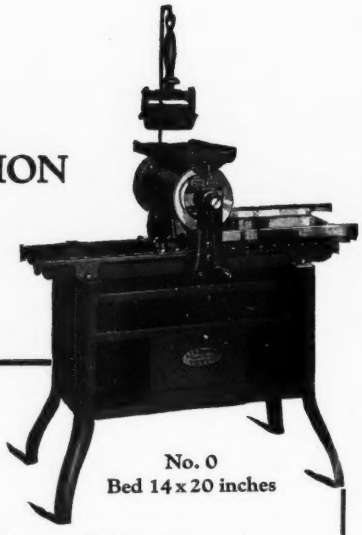
Write today for sample assortment of cards and cases

The John B. Wiggins Company
Established 1857
1152 Fullerton Avenue, CHICAGO

WIGGINS
Peerless Book Form
CARDS

P-8-26-2

IMPRESSION ADJUST-MENT



No. 0
Bed 14 x 20 inches

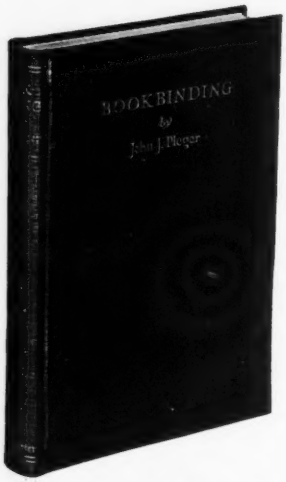
SIMPLE, direct cylinder impression adjustment is one of the most important features of every Brower. This No. 0 machine is designed especially for the small plant, but will handle most of the proving requirements of the large plant.

Send for complete descriptive catalogue containing our line of proof presses

A. T. H. BROWER COMPANY
166 WEST JACKSON STREET, CHICAGO, ILL.

BOOKBINDING

By John J. Pleger



Size 6 x 8¾"; 425 pages. Attractively bound in cloth; gold stamped

Price $6.00 Postpaid

The information contained in this book is worth many times its price

Get Entire Bookbinding Business Between Two Covers

"Bookbinding" is the most complete and up-to-date book on bookbinding compiled in this generation. It covers both hand and machine operation in plain and understandable language. Every operation entering into pamphlet binding and the binding of books is completely covered. Blank books, letterpress books, loose leaf covers, manifold work, marbling, gilt edging, finishing, and hand tooling are comprehensively explained and illustrated.

Two hundred and eighty-five illustrations, both halftones and line drawings, enable the novice to grasp the most minute details of the bookbinding art understandingly.

This compilation is a complete revision of the first edition of "Bookbinding and Its Auxiliary Branches," and embraces the best of ancient and modern practices. The author's vast experience is at your disposal in this book, which has been pronounced of inestimable value to all affiliated with the bookbinding and printing art.

Chapter Titles

Foreword
To Printers
Binding Definitions
Paper Operations
Manifold Work
Sheet Work
Forwarding Preliminaries
Forwarding
Decoration of Book Edges
Loose Leaf Binders
Punching
Finishing
Hand Tooling
Stamping and Embossing
Edge Gilding
Marbling
Care of Books
Some Inconsistencies in Bookbinding

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Illinois

$10.00 SIX WHEELS

COLD ROLLED STEEL CASE IS AN EXCLUSIVE FEATURE FOUND ONLY IN AMERICAN STOCK MACHINES

Tool Steel Drop Ciphers
Solid One Piece Plunger

GUARANTEED

ALL STEEL NEW
AMERICAN
MODEL 64
NUMBERING MACHINE

100 Other Models for Flat Bed and Rotary Presses

American Numbering Machine Co.
224 SHEPHERD AVENUE, BROOKLYN, N. Y.
Branches: 123 West Madison Street, Chicago, Illinois
London and Paris



№ 123456
Facsimile Impression

Carried in Stock by American Type Founders Company and All Printers' Supply Houses.

"NORTHWESTERN"
Push-Button Control Motors



A Durable Motor

The A-K Push Button Control Motor is built for years of strenuous service, combined with the utmost efficiency and low cost of maintenence.

Our illustrated folder and price list describing these motors will be a revelation, as our prices compare favorably with the older types on the market without push-button control. Write for this folder.

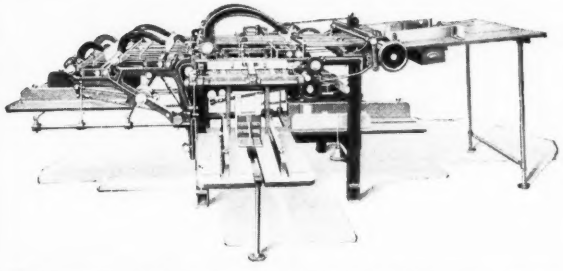
Northwestern Electric Co.
408-416 S. Hoyne Ave., Chicago, Ill., U. S. A.

2226 S. San Pedro St., Los Angeles, Cal.; 43 South Third St., Minneapolis, Minn.; 3-260 General Motors Bldg., Detroit, Mich.; 10 South 18th St., Philadelphia, Pa.; 100 Pearl St., Boston, Mass.; 97 Reade St., New York City; 65 Bellwoods Ave., Toronto, Ontario, Canada.

Why have four well known firms reordered

Anderson High Speed Folding Machines

until they now have a total of twenty-seven?



Their answer is that this machine gives them greatest production. Production to them means the inherent ability of the machine to keep going year after year without delays for replacement parts; delivering the greatest amount of folding an hour without spoilage, inaccuracy, marked or cracked folds; and capable of being set with the lowest amount of idle time between the actual running of one job and another.

C. F. ANDERSON & CO.
36 Years Making Quality Folding Machines and Bundling Presses
3225-31 Calumet Avenue, Chicago

Your Supply House Sells
"HORTON"

VARIABLE SPEED PULLEYS
AND
20th CENTURY INK FOUNTAINS

Products of the
HORTON MANUFACTURING COMPANY, Minneapolis, Minn., U. S. A.

"Always Satisfactory and Dependable"

FASTEST IN THE WORLD

The Wing Aluminum Mailer



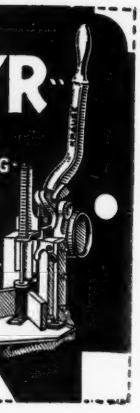
A super speed mailer
11,712 per hour

The extreme lightness and exact balance enable operator to produce the ultimate in results every time.

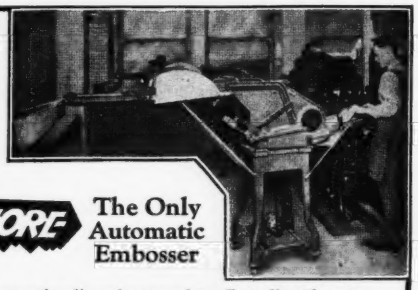
It will pay you to get further details

CHAUNCEY WING'S SONS
Greenfield, Massachusetts

KRAUSE "YR"
UNIVERSAL MACHINE
A Little Bindery in itself
WILL DO ROUND CORNERING · PUNCHING · EYE-LETTING · THUMB-HOLES · INDEX CARD CUTS · ANGLE CUTS ETC.
A GOOD AND SMALL INVESTMENT FOR EVERY PRINTER AND BOOKBINDER.
LARGE STOCK · PROMPT DELIVERY.
HOFFMANN TYPE & ENGRAVING CO.
114-116 E. 13TH ST. NEW YORK CITY.



Dealers in Every Large City



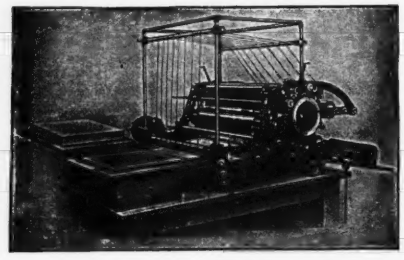
DO-MORE The Only Automatic Embosser

produces in one operation die and copper plate effects direct from type. Capacity 1500 per hour direct from presses. The DO-MORE is considered essential equipment by the most progressive printing houses.

Write for complete details and name of our nearest dealer

AUTOMATIC PRINTING DEVICES CO., INC.
543 Howard Street, San Francisco, California

INTRODUCING THE
"SMALL REINHARDT"



Rules, Cuts Perforates Creases

All in one operation

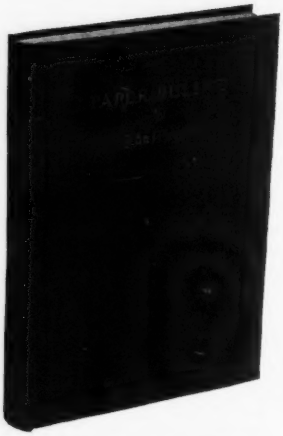
With this machine ruling is no more an art—it can be done by anyone. An indispensable machine for every printer or bookbinder.

Large stock of machines and parts.

HOFFMANN TYPE & ENGRAVING CO.
114 EAST 13th STREET, NEW YORK CITY

PAPER RULING

By JOHN J. PLEGER



Size 6x8¾"; 138 pages with numerous ruled inserts. Attractively bound in cloth; gold stamped

PRICE $5.00
Postpaid

Brimful of practical information of the highest value

To Improve the Work and to Cut the Cost Is the Aim of the Book

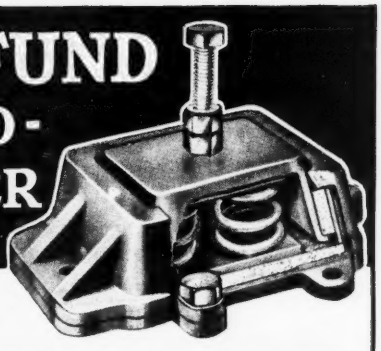
It has been the aim of the author in compiling these pages to treat the subject in a concise and comprehensive manner, defining consistently terms and processes in a way which may be grasped by novices and serve as an aid to paper rulers, bookbinders, and printers who are more or less in charge of office work. To instruct the paper ruler, printer and binder, serve as a court of appeal for the man in the ruling room when he should question copies, erroneous work orders, and to aid both in satisfying the requisitioner, these pages are written, says the author in his foreword.

Describes

The Pen Ruling Machine
The Disc Ruling Machine
Ruling Machine Accessories
Ruling Machine Parts
Setting Up Pen Machine
Care of the Machine
Automatic Feeders
Setting Pens and Striker
Inks and Their Uses
Makeready
Preparing Copy
Ruling Terms
Proof of Ruling
Ruling of All Kinds
Paper Sizes and Weights
Cost of Ruling
Etc., Etc.

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Illinois

KORFUND VIBRO-DAMPER



KILLS MACHINE VIBRATION

PRESSES, Cutters, Linotypes, etc., which produce much vibration should be mounted on KORFUND DAMPERS which will effectively deaden the vibration, quiet the noise, lengthen the machine's life and add to the efficiency of operatives.



KORFUND DAMPERS are easily attached to machines already set up

FIVE SIZES to sustain loads from 30 to 4,000 pounds

The KORFUND CO., Inc.
235 E. 42nd Street, NEW YORK, N.Y.

←Write For New Bulletin



IDLE PRESSES make no profits
—keep them running with Albany Grease

LUBRICATE your presses with Albany Grease and be sure of continuous operation. Albany Grease never drips. Sold in cans and barrels—all consistencies.

ALBANY GREASE

Your dealer can supply you. If not, write us

Always look for the Albany Trade-Mark—refuse substitutes

ADAM COOK'S SONS, Inc. — 6 VARICK ST., NEW YORK

A Glue Pot Saved $1450.00 on Fire Insurance

A gas-heated glue pot in a large New York Hotel was replaced by a

Sta-Warm Electric GLUE POT



A. Thermostat
B. Heating Element
C. Insulation
D. Brush Wiper

saving the hotel $1450.00 the first year on insurance because it reduced fire risk.

Free Counsel for You

Perhaps you too can save insurance money—and reap added profits in smaller glue bills, greater efficiency of workmen, better work and less glue-heating cost.

Sta-Warm Pots and Heaters in stock or to order for heating any volume of any fluid with heat self-controlled to any exact temperature up to 500° Fahrenheit.

WRITE OR MAIL THIS AD
with Your Name Written on Your Letterhead
We will send you full information free

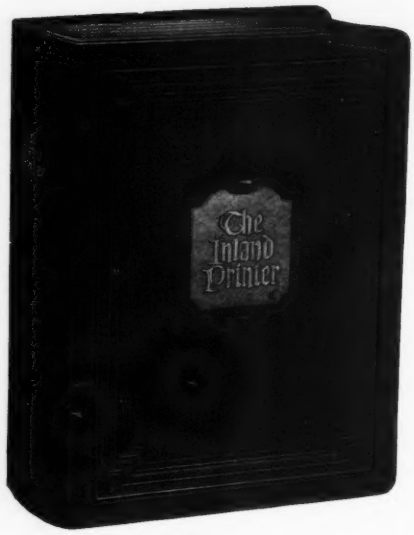
STA-WARM ELECTRIC HEATER CORPORATION
501 N. Chestnut St. RAVENNA, OHIO

Pads MUST Have Backbone

- —Strong Backbone.
- It MUST BE glue that is tough, glue that *holds* despite weather or rough usage.
- It must NOT be glue that stales and crumbles, hardens and gets brittle in winter, softens and gets sticky in summer.
- It *MUST BE* R.R.B. PADDING GLUE. *Obtainable at all leading dealers or direct from*

ROBERT R. BURRAGE
15 Vandewater Street — New York

R.R.B. PADDING GLUE



The

Inland Printer's

Greatest Value to *You* Is in Its Constant Use for Handy Reference!

AFTER you have read over your copy of THE INLAND PRINTER you like to have it on file in a handy place. To give you greater service from every issue, we have secured an entirely new and simplified Binder, pictured above, in which you can insert each issue as you receive it for handy reference in book-like form—truly a worthwhile idea "book" for your organization and yourself.

This "Superfinished" cover is the simplest, most durable Binder you have ever seen. Each issue up to six can be inserted in a few seconds, without any punching, "spare parts" or other complicated annoyances to try your patience.

Most INLAND PRINTER readers will swear this cover is real leather, hand-tooled like the most interesting early armorial bindings—but best of all, it's a useful and distinctive addition to your INLAND PRINTER service.

Mail the coupon now with $3 for each Binder wanted—each holds up to a volume, six issues, and is easily re-fillable any time you want to change the contents.

The Inland Printer Co.

632 Sherman Street, Chicago, Illinois

THE INLAND PRINTER
632 Sherman St., Chicago Date.....

Gentlemen: Send me..... binders for THE INLAND PRINTER, for which I enclose $.....

Name.....

Local Address.....

City and State.....

Postpaid U. S. A.—Foreign Postage, 50 cents extra.

Practical

BOOKS

about

PRINTING

and the

ALLIED TRADES

Send for this Catalogue today
IT IS FREE

THE INLAND PRINTER CO.
632 SHERMAN STREET
CHICAGO

Cooper Black

Making Possible Designs of Mass

TYPE SIZE	NUMBER OF CHARACTERS TO PICA MEASURES												
	5	6	7	8	9	10	11	12	13	14	15	16	17
6pt.	15	18	20	23	26	29	32	35	38	40	43	46	49
8pt.	13	15	18	20	23	25	27	30	32	35	37	40	42
10pt.		12	14	17	19	21	23	25	27	30	32	34	36
12pt.		11	13	14	16	17	19	21	23	24	26	28	29
14pt.			10	11	13	14	16	17	18	20	21	22	24
18pt.				9	10	12	13	14	15	17	18	19	21

TYPE SIZE	NUMBER OF CHARACTERS TO PICA MEASURES												
	18	19	20	21	22	23	24	25	26	27	28	29	30
6pt.	52	55	58	61	64	67	70	72	75	78	81	84	87
8pt.	45	47	50	52	55	57	60	62	65	67	70	72	75
10pt.	38	40	42	44	46	48	51	53	55	57	59	61	63
12pt.	31	32	34	36	38	39	40	42	43	45	47	49	51
14pt.	23	26	28	29	30	32	35	34	36	37	38	40	42
18pt.	22	23	24	25	27	28	29	30	32	33	34	35	36

This chart is a reduced size.
Actual size, 3 x 4 inches.

Reliable
Comprehensive

The Type *and* Copy Computer

By
S. A. BARTELS
Superintendent
The Henry O. Shepard Co.
Chicago
Instructor, Medill School of Journalism,
N. W. University

Pocket Size, 4½" x 6"—64 pp.
Printed on Ledger Paper, Cloth Bound

Contains 22 Foundry Type Charts
10 Linotype Charts and
10 Charts Monotype Sets and Averages

Also Explanatory Notes, Miscellaneous Measurements and Proofreaders' Marks

Price . . $1.50 Postpaid

***The* INLAND PRINTER COMPANY**
632 Sherman Street, Chicago

FOR AN ACCURATE COUNT



Model 5 D 1, one of 57 standard models

Write for the Productimeter Catalogue

PRODUCTIMETERS give you the "count" quickly, accurately and dependably. Extra rugged construction and reliable mechanism; large, easy-to-read black figures on white background. Quick reset; single turn clears figures to zero. Easy to install.

Your plant equipped with Productimeters is assured of an infallible count on every job.

DURANT MFG. CO.
653 Buffum St., Milwaukee, Wis.

The Productimeter

Dries almost INSTANTLY

Phenoid Instantaneous Type Cleaner is a joy to the printer. It gets after old, dried ink, dissolving it quickly, so that the type may be wiped clean with a rag. And then it dries almost immediately.

Any printer knows what that means. It is a big saving in time and paper for trial runs.

For a quick change of inks on a color job the value of Phenoid cannot be over estimated.

Although Phenoid is a powerful cleaner for rollers, fountains, in fact, anything about the shop, it is absolutely harmless to the skin or clothing. Likewise, it is harmless to metal or wood.

CHALMERS CHEMICAL COMPANY
123 CHESTNUT STREET · NEWARK, N. J.

PHENOID
TRADE MARK
INSTANTANEOUS
TYPE CLEANER

TRY—AT OUR RISK—Send for a quart can of Phenoid. When you have used it, pay us if you are satisfied. If not—send back the bill.

FLEXO Raising Compound

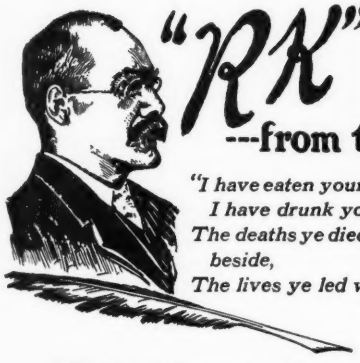
"IT'S FLEXIBLE"

A new compound for raised letter printing.
LATEST DEVELOPMENT. HIGHEST QUALITY.

Gloss or Dull.....$2.50 per lb.
Gold, Silver or Copper..... 4.50 per lb.
Flexo Embossing Ink, Black.. 1.00 per lb.

Samples on Request

Flexo Manufacturing Company
35 Howard Street Dept. I New York City



"RK" knew ---from the inside!

"I have eaten your bread and salt,
I have drunk your water and wine,
The deaths ye died, I have watched beside,
The lives ye led were mine."

Prelude to Barrackroom Balads, Etc. *Kipling.*

KIPLING could write so trenchantly of the Indo-British military life only because he had been of it and in it—first hand.

So, and not otherwise, with Western States Envelope service to the printing trade. Its knowledge of printing requirements comes from the inside, intimate contact of more than a quarter century with printing needs—on the actual ground.

Twenty million envelopes ready to ship from stock—over 600 styles, anticipating practically every possible printing requirement—it is with that sort of investment that Western States backs its claims of *intelligent* service to you.

Get Free Price List No. 28

The Western States Envelope Co. South Water *from* Clinton *to* Ferry Sts. Milwaukee Wisconsin

SERVICE PLUS!

That is what you get when you buy

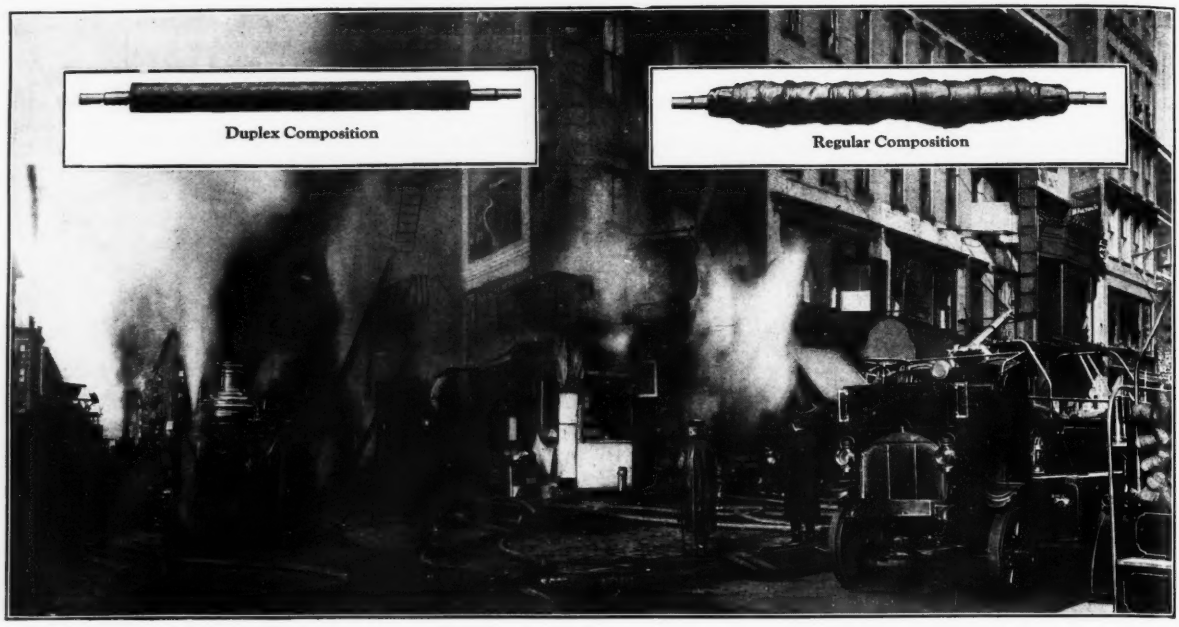
DAMON TYPE

STANDARD LINE—POINT BODY—POINT SET

THE use of the highest grade metals especially prepared by our own chemists and turned into the finished product by expert casters and foundrymen, insures this. And remember, every piece of DAMON TYPE is fully guaranteed! Send for a copy of our compact Catalog and Revised Price List. It will tell you how to save money on your next type order.

DAMON TYPE FOUNDERS CO., Inc.
The only Independent Type Foundry
44 BEEKMAN STREET NEW YORK, N. Y.

Chandler & Price Presses and Paper Cutters
Diamond Power and Lever Cutters
Hamilton Steel and Wood Composing Room Equipment
Wire Stitchers, Proof Presses, Folders, Punching and Perforating Machines
Whatever your need may be, we have it—Large Stocks for Quick Delivery



A Fire in the Pressroom

ARE your presses equipped with Rollers that would stand up in an emergency of this kind? Duplex Rollers are not affected by heat. They cost more than the regular composition Rollers, but they are your insurance against Roller delays due to accidents or disaster in your pressroom. We have had several instances where there have been fires in pressrooms, some large and others just around one press. In every instance where the presses were equipped with Duplex Rollers they were in usable condition after the fire had been extinguished. The regular composition Rollers were so melted from heat and blistered from water that the press could not be started until new Rollers were received.

We do not mean that we have discontinued the manufacture of the regular composition Roller. We are making a winter grade of Fibrous now, for those printers who prefer the seasonal Roller.

Duplex and Fibrous Rollers are manufactured only at the five addresses below

BINGHAM BROTHERS COMPANY

(Founded 1849)

ROLLER MAKERS

406 Pearl Street . . NEW YORK
521 Cherry Street, PHILADELPHIA

980 Hudson Avenue, ROCHESTER
131 Colvin Street . BALTIMORE

Allied with BINGHAM & RUNGE COMPANY, East 12th Street and Power Avenue, CLEVELAND, OHIO

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

THE INLAND PRINTER

January, 1927

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

VOLUME 78 — NUMBER 4

TABLE OF CONTENTS

PAGE

Catalogue Built to Sell Goods, A..... 577
Celluloid for Printed Matter..... 602
Cloth Bag Printing From Rubber Plates..... 631
Community Advertising Will Increase Revenue 590

CONTRIBUTED:

Catalogue Built to Sell Goods, A..... 577
Community Advertising Will Increase Revenue 590
Guide for Proofreaders, A..... 610
How Do You Spell Coöperation?..... 600
How Small-Town Newspapers May Be Improved 589
Importance of the Layout or Dummy, The. 592
Karl Klietsch Funeral at Vienna..... 615
Printing Throughout the World..... 579
Print Shop Adventures and Sketches — A Gentle Reporter 582
Proofreading of Yesterday and Today..... 595
Science of Imposition, The..... 587
Style in Advertising Copy, The..... 578
Taking the Blotter to Church..... 616
Value of Quality Printing, The..... 616
Waste and Trouble From Bad Copy..... 596
What Protection Has Literary Property?... 601
What's on the Back of a Letter?..... 594

COST AND METHOD:

How to Estimate Printing..... 619

EDITORIAL:

Another Opportunity for Somebody..... 637
On the Threshold of Nineteen Twenty-seven 637
We Scored Again..... 637

Fifty-seven Varieties of Expenses..... 621
Filling for That Unusual Job..... 621

FOREIGN GRAPHIC CIRCLES..... 624

GRAY MATTER 622

Guide for Proofreaders, A..... 610

How Do You Spell Coöperation?..... 600
How Small-Town Newspapers May Be Improved 589

How To Do It..... 597

ILLUSTRATIONS:

Boedicker Step-up Camera, The..... 630
Cloth Bag Illustration..... 631
Derby Letter Writer, The..... 642
Galley Proof of Dictionary Matter, A..... 611
Group Showing Manufacture of Offset Paper 626
"In the Days That Wuz" — The Old-Fashioned Towel 600
Karl Klietsch Funeral Entering St. Mary's Church, Vienna 615
Karl Klietsch's Study, Vienna..... 615
Lowry Stock Cuts, Two Samples of..... 639
Myover Perforator Attachment for Kelly Press 639
New Cleveland 38 by 50 Folder, The..... 642
New Homes for Two Southern Branches of Sam'l Bingham's Son Manufacturing Company 640
Vomag Offset Presses..... 627
World's Largest Newspaper Family..... 641
Importance of the Layout or Dummy, The... 592

PAGE

INLAND OFFSET LITHOGRAPHER:

Boedicker Step-up Camera, The..... 630
Lithographic Topics 631
More About the Stripfilm Negative..... 629
New German Web Multicolor Offset Presses. 627
Overworked Grained Glass Positives, The.. 628
Photolithography and Offset Lithography... 625

IN MEMORIAM:

McAlpine, M. D..... 642
Stevens, George L..... 642
Vaughn, William C..... 642

INSERTS:

Heart of Chicago Shopping District..... *Facing page* 585
Presidents of Trade Associations....*Frontispiece*
Self-Analysis Charts .....*Facing page* 600
Typographic Samples by George P. B. Gilman .....*Facing page* 592

Karl Klietsch Funeral at Vienna..... 615

MACHINE COMPOSITION:

Automatic Pawl Shows Wear..... 632
Hair Spaces Do Not Fall Into Box..... 632
How to Clean Keyboard Parts..... 632
Mold and Disk Rusty..... 632
New Matrices Bind in the Box..... 632

NEWSPAPER WORK:

Brains and Work Can Do Almost Anything. 634
New Form of Newspaper Organization, A.. 633
Observations 634
Review of Newspapers and Advertisements. 635

OFFSET PRINTING:

Aquatone, Sperati, Where Are They?..... 615

OPEN FORUM:

How to Estimate Typewritten Copy..... 586
International Joint Conference Council, The 586
Private Plant Is Defended, The..... 585

PHOTOMECHANICAL METHODS:

Book Illustration Returning..... 614
Chromium Coated Cylinders..... 613
Collotype Post Cards From Vienna..... 613
Duograph Perfection in Halftone Printing. 614
Fog in Improperly Lighted Darkroom..... 613
Karl Klietsch Has Passed On..... 614
Pantone, What Is It?..... 613
Penrose's Annual for 1927..... 614
Pinatype 614

PILOT, THE 623

POETRY:

It's Always the Printer..... 589

PORTRAITS:

Ahlstrom, C. F..... 638
Bates, William H., at His Case..... 638
Becker, Neal Dow..... 641
Harris, A. F..... 638
Karl Klietsch 614

PAGE

PORTRAITS — *Continued:*

Mitchell, R. V..... 638
Seybold, Charles 638

PRESSROOM:

Combinations of Two Colors..... 617
Die-Cutting on Platen Press..... 618
Effect of Snow on Dark Colored Paper.... 618
How to Do Process Work Without Slipsheeting 618
Problem of Register..... 618
Slur on Rule Form on Platen Press..... 617
Two-Color Prints Stick Together..... 618
Varnish Not Glossy Enough..... 618
Weak Impression at Ends of Cylinder..... 617
Wrinkles in the Rear End of the Sheet... 617

Printing Throughout the World..... 579
Print Shop Adventures and Sketches — A Gentle Reporter 582
Proofreading of Yesterday and Today..... 595

PROOFROOM:

All-round Men 609
Just a Friendly Word..... 609
Newspaper Problems 609
Possessive Abbreviation, A..... 609
Possessive Pronouns 609
Resting Easy 609

Science of Imposition, The..... 587

SPECIMEN REVIEW 603

Style in Advertising Copy, The..... 578

Taking the Blotter to Church..... 616

TRADE NOTES:

Burton's Son and Rayfield-Dahly Consolidated 640
Chicago Printers in Annual Meeting..... 642
Frankfort Lincoln Portrait, The..... 640
Frees Press of Libel Risk..... 642
Harris Purchases Seybold and Premier-Potter 638
How to Preserve Composition Rollers..... 640
In Memoriam 642
Interesting Publishing History..... 640
Intertype Setzmaschinen Organized..... 641
Italian Duty on Newsprint Increased..... 641
Jury for Harvard Awards Announced..... 642
Newspaper Printed on Rag Paper..... 642
Personal and Other Mention..... 642
Plans for Elaborate N. E. A. Program.... 641
President Nelson's Memory Honored..... 641
Press Machinery Firms Merge..... 642
Printing Feat, A..... 638
Rogers, John R., Honored..... 641
Seventy-three Years a Printer..... 638
Thacher Nelson Gives Talk..... 640
U. P. M. in New Quarters..... 640
Use of Glue in Coated Paper..... 641
What's New This Month..... 639

TYPOGRAPHY:

Balance, Margins, and Display..... 593

Value of Quality Printing, The..... 616

Waste and Trouble From Bad Copy..... 596
What Protection Has Literary Property?..... 601
What's on the Back of a Letter?..... 594

A Concise Manual of

Platen Presswork

A complete treatise covering all the essentials of the theory and practice of Platen Presswork. Thirty-two pages of information for everyday use.

Contents: Bearers; Care of the Press; Distribution; Feeding; General Remarks; Impression; Ink; Overlay; Rollers; Setting the Feed Gages; Special Troubles; Tympan; Underlaying.

Send a quarter today for a copy. You'll get dollars' worth of good from the pamphlet. Also ask for our latest catalogue of books.

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Ill.

Correct Keyboard Fingering

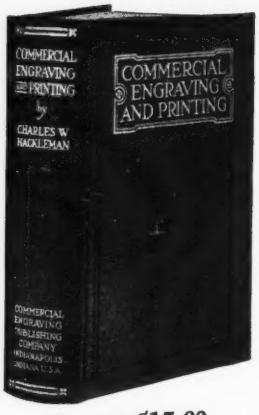
By John S. Thompson

A system of fingering the Linotype keyboard for the acquirement of speed in operating. Also contains a few suggestions to the beginner as to the handling of the machine.

PRICE
60c

THE INLAND PRINTER CO.
632 Sherman St., Chicago, Ill.

A Real Help in Your Work



Postpaid, $15.00

A WEALTH OF information on all branches of the graphic arts is contained in this volume. Illustrating and printing by all processes is thoroughly and comprehensively covered in a practical but non-technical way.

Advertising managers, printers, lithographers, paper men, photographers, commercial artists, salesmen, instructors, students and all others interested in these subjects will find this book most invaluable.

SECOND PRINTING

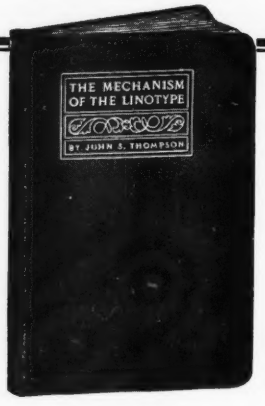
Commercial Engraving and Printing
Price, $15.00 Postpaid

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Illinois

A Book for Operators and Machinists

By JOHN S. THOMPSON
Author of "History of Composing Machines," "Correct Keyboard Fingering" and other works

"The Mechanism of the Linotype"



First published in THE INLAND PRINTER under the title, "The Machinist and the Operator," and later in revised form as a text-book, has become the standard reference work on the subject of the linotype machine. For a thorough understanding of slug-casting machines this book has no equal. The present (seventh) edition embodies the late improvements in the linotype, and for this reason should be in the possession of every operator and machinist. Its practices and teachings have been thoroughly tested and found good. Order your copy today—it is insurance against costly delays and accidents. Over 10,000 in use.

280 pages; illustrated; handy pocket size, 4¾x7; substantially bound in flexible binding; price, $2.50; postage 10 cents extra

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Illinois

CONTENTS

Keyboard and Magazine; The Assembler; Spaceband Box; Line Delivery Slide; Friction Clutch; The Cams; First Elevator; Second Elevator Transfer; Second Elevator; Distributor Box; Distributor; Vise Automatic Stop; Pump Stop; Two-letter Attachments; Mold Disk; Metal Pot; Automatic Gas Governor; How to Make Changes; The Trimming Knives; Tabular Matter; Oiling and Wiping; Models Three and Five; Models Two, Four, Six and Seven; Models Eight, Eleven and Fourteen; Models Nine, Twelve, Sixteen, Seventeen, Eighteen, and Nineteen; Models Ten, Fifteen and K; Plans for Installing; Measurement of Matter; Definitions of Mechanical Terms; Adjustments; Procedure for Removing and Replacing Parts; Causes for Defective Matrices; Things You Should Not Forget; List of Questions.

REBUILT MACHINERY MARKET

Bargains Offered in Used Printing and Bindery Machinery

Rebuilt Machinery

1—Latham Power Paging Machine.
1—Hickok Foot Power Paging Machine with 1 6-Disc Head.
1—Latham Multiplex Power Punch.
1—Portland Foot Power Punch.
1—Nelson No. 4 Power Punch.
1—Rosback Foot Power Punch.
All with good assortment Punches.
1—28 in. Rosback Standard Power Perforator.
1—28 in. Latham Ex. Heavy Power Perforator.

Write for further particulars and prices.

A. G. BURTON'S SON, Inc.
218-230 N. Jefferson St., Chicago, Illinois

Subject to Prior Sale at Attractive Savings

2—No. 7 Babcock Presses - 36x52
1—No. 43 Babcock Press - - 28x41
1—No. 42 Babcock Press - - 28x41
1—No. 3 Miehle Press - - - 33x46
1—Model 5C 14x22 Thomson Press
1—Model 5A 13x19 Thomson Press
1—F. & L. 14x25 Bronzing Machine
1—Seybold 36-in. Book Compressor

FRANK NOSSEL
Established 1910
38 Park Row **New York**

Folding Machines and Feeders

We Have Machines of All Makes and Sizes
TOO MANY TO LIST
Every Machine Rebuilt
NOT JUST OVERHAULED

A. W. HALL AND COMPANY
216 N. Clinton Street, Chicago

Bargains in Presses

52x65 Two Color Miehle, extension delivery
43x56 Miehle, 4 rollers, both deliveries
29x41 Miehle, 4 rollers, both deliveries
32x44 Miehle, 4 rollers, only fly delivery
43x56 Scott, 4 rollers, front fly delivery
30x42 Scott, 4 rollers, front fly delivery
27x40 Swink, 2 rollers, front fly delivery
46x65 Cottrell, 4 rollers, front fly delivery
38x52 Whitlock, 4 rollers, front fly delivery
26x34 Miehle, with Cross feeder
39x53 Miehle, 2 rollers, comb. extension
36x48 Premier, fly and sheet delivery, Dexter feeder

Printers' Machinery Corp.
410 South Clinton Street Chicago, Ill.

Folders and Feeders

We have a full line of rebuilt folding, feeding and sewing machines for sale. Write at once for full list of bookbinding machinery. Stolp-Gore "real rebuilts" satisfy.

STOLP-GORE COMPANY
710-712 W. Jackson Blvd., Chicago, Ill.

Sewing Machines

Electric Motors

NEW AND REBUILT
240 Volt D. C. and 3 Phase A. C. in stock for
Flat Bed Presses

Single and two color. Complete with automatic controllers, reverse stations and auxiliary buttons. A. C. motors equipped with brakes.

NAUMER ELECTRIC CO.
60 Cliff Street, New York City, N. Y.

New—Rebuilt—Used
EQUIPMENT and MATERIALS

Miehles, 25x38 to 46x68; 36x48 and 40x52 Huber-Hodgman; 49x66 Hodgman; 46x62 Huber; 26x38 Cottrell, 4 r., 2 rev.; Latham Paging Machine; 12 in. Copperplate Press; 14x22 Colts, style 6; 32 in. Diamond Cutter; Auto. and Osterlind presses. See our large stock; complete outfits.

"COME TO CHICAGO"

WANNER
Machinery Co.
A. F. WANNER, *Pres.*
716 South Dearborn Street, CHICAGO

BINDERY EQUIPMENT
Working Condition Guaranteed

Morrison Wire Stitcher—1½ inch capacity.
Wright Foot Power Perforator.
Wright (Tatum) Multiple Spindle Paper Drill.
62 inch Seybold Knife Grinder.
Various Sizes Lever Cutters.

CHAS. N. STEVENS CO.
112 West Harrison Street, Chicago, Ill.

FOUR 7-0 MIEHLE PRESSES
Bed Size 51 x 74"

Serial numbers about 11000, now running in Mid-West. Offered for immediate delivery.

Send for current list of other printing machinery.

Thomas W. Hall Co.
Incorporated
575 Washington St., New York

PRINTERS' AND BOOKBINDERS' EQUIPMENT

Machinery, Type, Supplies
Kelly Presses, Cut
Cost Material

Send for Revised Preused Machine Sheet

Conner Fendler Branch, A. T. F. Co.
New York City

Overlay Knives
Tested for
Quality of Temper

HAVE keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. The blade runs the entire length of handle and is of uniform temper throughout. As knife wears covering can be cut away as required.

Price 60c Postpaid

The Inland Printer Company
632 Sherman Street, Chicago, Ill.

List Your Rebuilt Machinery For Sale on This Page

The Cost is Reasonable

Send in your order now and copy by the 20th



We Carry in Stock:

132 Items of Colored Book Paper

1522 Items of Cover Paper

—

JAMES WHITE PAPER COMPANY

"The Cover House"

219 WEST MONROE STREET, CHICAGO

INDEX TO ADVERTISEMENTS

	PAGE
Acme Staple Co.	693
Aigner, J. G.	690
American Assembling Machine Co.	540
American Electrotype Co.	674
American Finishing Co.	684
American Numbering Machine Co.	695
American Photo-Engravers Association	539
American Type Founders Co.	556, 559, 560, 562
Anderson, C. F., & Co.	695
Angle Steel Stool Co.	563
Austin Co.	551
Automatic Printing Devices Co.	696
Bahnson Co.	675
Bargain Paper House	692
Barnes-Crosby Co.	688
Baum, Russell Ernest	691
Beckett Paper Co.	648
Bennett, Milo	646
Berry Machine Co.	682
Bingham Bros. Co.	700
Bingham's, Sam'l, Son Mfg. Co.	677
Binney & Smith Co.	681
Blatchford, E. W., Co.	688
Blomgren Bros & Co.	676
Boston Printing Press & Machy. Co.	686
Boston Wire Stitcher	556
Bourges Service	569
Brackett Stripping Machine Co.	676
Bradner Smith & Co.	647
Brehmer Brothers	680
Brock & Rankin	680
Brower, A. T. H., Co.	694
Brown, L. L., Paper Co.	655
Burkhardt Co.	658
Burrage, Robt. R.	697
Burton's, A. G., Son	689, 703
Business Cartoon Service	684
Butler Paper Corp.	529
Cantine, Martin, Co.	660
Carmichael Blanket Co.	568
Challenge Machinery Co.	536, 550
Chalmers Chemical Co.	699
Cheshire & Greenfield Mfg. Co.	681
Clements Mfg. Co.	690
Cleveland Folding Machine Co.	538
Cline Electric Mfg. Co.	554
Collins, A. M., Mfg. Co.	650
Conner, Fendler & Co.	703
Cook's Sons, Adam	697
Craig Sales Corporation	548
Crane & Co.	657
Crescent Engraving Co.	672
Cromwell Paper Co.	Insert
Damon Type Founders Co.	699
Dennison Mfg. Co.	673
Dexter Folder Co.	537
Dill & Collins	671
Dinse, Page & Co.	690
District of Columbia Paper Mfg. Co.	656
Dowd Knife Works	558
Doyle, J. E., Co.	680
Dunham-Watson Co.	688
Durant Mfg. Co.	699
Efficiency Bindery Table Co.	690
Embossograph Process Co.	680
Esleeck Mfg. Co.	662
Faithorn Co.	646
Flexo Mfg. Co.	699
Fuchs & Lang Mfg. Co.	566
Fuller, E. C., Co.	674
Gilbert Paper Co.	651
Globe Engraving & Electrotype Co.	560
Goes Lithographing Co.	565
Golding Mfg. Co.	675
Graham Brothers	571
Grant, Harlo R., & Co.	688
Grove, Jacob R., Co.	684
Hacker Mfg. Co.	691
Hall, A. W., & Co.	703
Hall, Thos. W., Co.	703
Hamilton Mfg. Co.	541
Hampden Glazed Paper & Card Co.	664
Hampshire Paper Co.	659
Harris Automatic Press Co.	542
Harris, John J., & Co.	646
Heinrich, H. H.	568
Henschel, C. B., Mfg. Co.	530
Hildman Saw-Trimmer & Linotype Supply Co.	676
Hill-Curtis Co.	552
Hoff, Leslie D., Mfg. Co.	684
Hoffmann Type & Engraving Co.	696
Holliston Mills	691
Hood-Falco Corp.	685
Horton Mfg. Co.	695
Howard Paper Co.	649
Huebner-Bleistein Patents Co.	683
Ideal Roller & Mfg. Co.	574
Indiana Chemical & Mfg. Co.	561
Intertype Corporation	531
Jennison-Wright Co.	553
Johnson, Chas. Eneu, & Co.	Insert
Johnson Perfection Burner Co.	644
Jolly, J. & W.	556
Jones, Bert	687
Kalamazoo Vegetable Parchment Co.	670
Keratol Co.	685
Kimble Electric Co.	545
King Card Co.	646
Korfund Co.	697
Krug Electric Co.	690
LaMonte, George, & Son	693
Latham Machinery Co.	567
Lee Hardware Co.	676
Lewis-Shepard Co.	543
Liberty Folder Co.	530
Lisenby Mfg. Co.	557
Lowry Cartoons	688
Ludlow Typograph Co.	549
Mechanical Chalk Relief Overlay Process	688
Megill, Edw L.	643
Meisel Press Mfg. Co.	565
Mentges Folder Co.	693
Mergenthaler Linotype Co.	688, Cover
Metals Refining Co.	564
Miehle Printing Press & Mfg. Co.	534-535
Miller Saw-Trimmer Co.	575
Mittag & Volger	688
Modern Die & Plate Press Mfg. Co.	688
Mohr Lino-Saw Co.	673
Molloy, David J., Co.	654
Monitor Controller Co.	693
Monomelt Co.	686
Morgan Expansion Roller Truck Co.	672
Morgans & Wilcox Mfg. Co.	686
National Graphic Arts Exposition	546
National Printers' Supply Co.	557
Naumer Electric Co.	703
Neenah Paper Co.	Cover
New Era Mfg. Co.	684
Newman Company	646
Northwestern Electric Co.	695
Nossel, Frank	670, 703
O. K. Off-Set Compound Co.	690
Paper Mills' Co.	665
Parsons Paper Co.	661
Polygraphic Company of America	678
Printers' Machinery Corp.	703
Printers' Supply Service	688
Printing Machinery Co.	570
Redington, F. B., Co.	688
Reid, Wm., & Co.	684
Rich & McLean	572-573
Richards, J. A., Co.	684
Robbins, Sabin, Paper Co.	669
Roberts Numbering Machine Co.	Insert
Rouse, H. B., & Co.	530
Royal Electrotype Co.	532-533
Royle & Sons, John	690
Salins, Howard D.	645
Scott, Walter, & Co.	684
Seybold Machine Co.	547
Southworth Machine Co.	687
Sta-Warm Corporation	697
Stephens & Wickersham Quoin Co.	684
Stevens, Chas. N., Co.	703
Stokes & Smith Co.	672
Stokes, A., & Co.	692
Stolp-Gore Co.	703
Strathmore Paper Co.	663
Swart, Geo. R., & Co.	688
Thompson Type Machine Co.	561
Thomson-National Press Co.	678
Triad Direct Advertising Service	684
Triangle Ink & Color Co.	686
Typary & Typon Corp.	682
United American Metals Corp.	690
United Printing Machinery Co.	679
U. S. Envelope Co.	667
United Typothetae of America	666
Utility Heater Co.	689
Vandercook & Sons	555
Wanner Machinery Co.	703
Want Advertisements	643
Warren, S. D., Co.	652-653
Western States Envelope Co.	699
Weston, Byron, Co.	688
West Virginia Pulp & Paper Co.	Insert
Wetter Numbering Machine Co.	691
White, Jas., Paper Co.	704
Wiggins, John B., Co.	694
Williams, Brown & Earle	688
Willsea Works	544
Wing's, Chauncey, Sons	696
Wood, Nathan & Virkus	Cover

Success Bond

A BUSINESS ASSET! The thinking executive rightly regards the business letterhead as an index to the character and ideals of the house whose name it bears. He is therefore a stickler for stationery of quality, beauty, dignity—and chooses SUCCESS BOND because it embodies this trinity of virtues. This fine, crisp, crackly bond ideally meets the requirements of superior quality and practical economy. Made in white and six colors.

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

BALTIMORE, MD.....J. Francis Hock & Co.	NEW ORLEANS, LA.....E. C. Palmer & Co., Ltd.
CHICAGO, ILL.....Marquette Paper Co.	NEW YORK CITY.....H. P. Andrews Paper Co.
DALLAS, TEXAS.....E. C. Palmer & Co., Ltd.	NEW YORK CITY.....Clement & Stockwell
HOUSTON, TEXAS.....E. C. Palmer & Co., Ltd.	NEW YORK CITY..A. W. Pohlman Paper Co., Inc.
JACKSON, TENN.....Martins-Currie Paper Co.	OMAHA, NEB....Field-Hamilton-Smith Paper Co.
KANSAS CITY, MO....Bermingham & Prosser Co.	PITTSBURGH, PA.....Seyler Paper Co.
LOUISVILLE, KY.....Miller Paper Co., Inc.	PORTLAND, ORE.....Blake, McFall Company
MILWAUKEE, WIS.....The E. A. Bouer Co.	SPRINGFIELD, MO.....Springfield Paper Co.
NEWARK, N. J.....H. P. Andrews Paper Co.	TAMPA, FLA.....E. C. Palmer & Co., Ltd.

NEENAH
PAPER COMPANY

Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

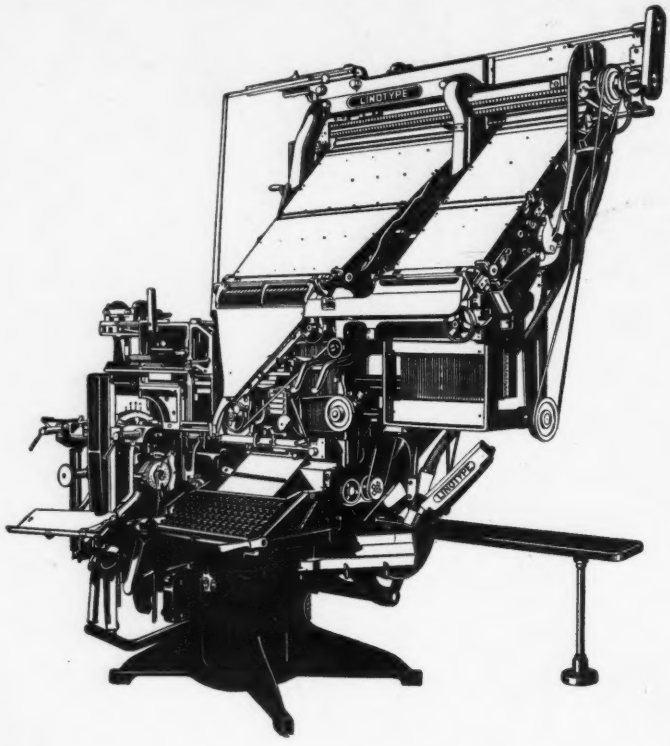
Check the (V) Names

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

NEENAH 1844 1873 QUALITY

TO GET SOMETHING OUT, THAT SOMETHING MUST FIRST HAVE BEEN PUT IN



Good Work has gone into it *so* Good Work will come out of it

Every Linotype that goes out of our factory is built just as well as we know how to build it. Into it have gone the best materials we can secure, the most careful workmanship, the most rigid inspection. We build it that way so that when it goes into your plant, it will do good work for you—and will continue to do good work many years after its cost has been forgotten.

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.

SAN FRANCISCO CHICAGO NEW ORLEANS CANADIAN LINOTYPE LIMITED, TORONTO

TRADE LINOTYPE MARK

Representatives in the Principal Cities of the World

LINOTYPED IN THE BODONI SERIES

S20.27.1-A